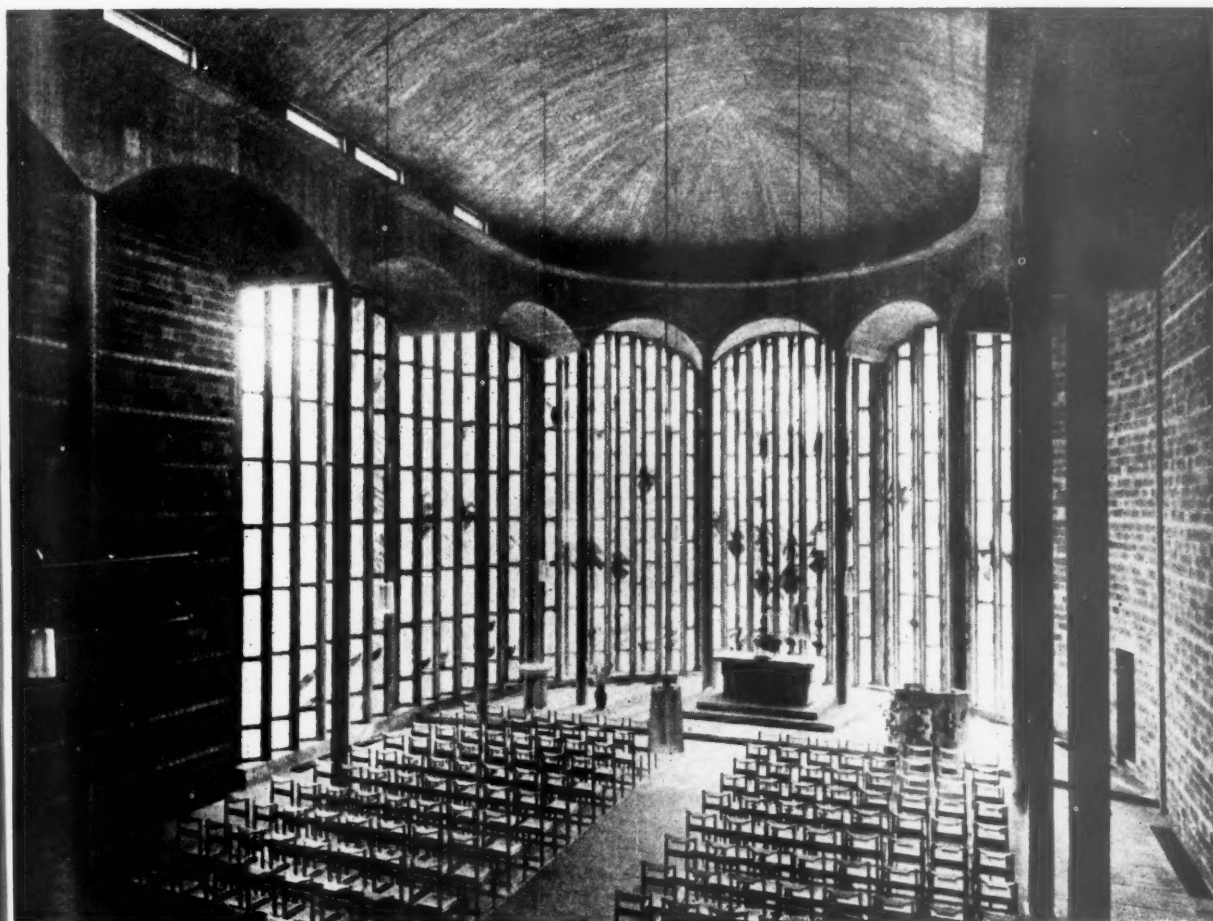


66 PORTLAND PLACE LONDON W1 • TWO SHILLINGS AND SIXPENCE



*Protestant Church, Freiburg. Architects, Horst Linde, Diehm and Hein. From the exhibition German Architecture Today*



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# THE JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES VOLUME SIXTY-TWO NUMBER FOUR TWO SHILLINGS AND SIXPENCE  
66 PORTLAND PLACE LONDON W1 TELEPHONE LANGHAM 5721-7 TELEGRAMS: RIBAZO WESDO LONDON

FEBRUARY 1955

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## The President and Mrs. Aslin

Most members will have seen in the newspapers that the President and Mrs. Aslin had a fortunate escape from death recently. They had been attending the annual prize distribution of the Building Department of the North Staffordshire Technical College, at which the President presented the prizes, and were staying in a hotel at Stoke-on-Trent preparatory to attending the annual dinner of the Birmingham and Five Counties Architectural Association next day. It appears that a gas main fractured in the street fifty feet from the hotel, and by some means, as yet unknown, gas leaked into the bedroom of the President and Mrs. Aslin. There was no gas fire in the room. They were removed to hospital; members will be glad to know that they made a rapid and good recovery.

## Architecture Bronze Medal: The Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects

The Council have approved the award of the R.I.B.A. Architecture Bronze Medal for the three years ending 31 December 1953 in favour of the King's Heath Shopping Centre, Northampton, designed by Mr. J. Lewis Womersley [A].

## Cricket at the Harrogate Conference

The West Yorkshire Society of Architects, who are the hosts at this year's British Architects' Conference, have challenged the architects of the Rest of England to a cricket match on the afternoon of the garden party, Thursday 9 June. This is being held, by gracious permission of H.R.H. The Princess Royal, in the grounds of Harewood House, where there is a cricket field.

The challenge has been accepted. The Hon. Secretary of the R.I.B.A. Cricket Club, Mr. Basil Smyth, is collecting a team and so far has received seven offers to play. He would like to hear from other members of the Royal Institute who propose to attend the Conference and who wish to join in meeting this audacious challenge. His address is 'Staunton', The Drive, Chorleywood, Herts. A suitable response from Lancashire is expected, if not from other counties.

## Direct Election to the Fellowship

The Council have elected to the Fellowship Mr. Arthur James Carman Paine, F.R.A.I.C., President of the Royal Architectural Institute of Canada.

## Distinction in Town Planning

The Council have conferred the R.I.B.A. Award for Distinction in Town Planning on Mr. A. G. Sheppard Fidler [F] and Mr. Frederick Gibberd, C.B.E. [F].

## Forthcoming R.I.B.A. Exhibitions

The Spring Exhibition being held in the Henry Florence Hall illustrates the post-war architecture of Western Germany. Many architects will wish to see this exhibition because the work which it shows has continued where early exponents of the modern movement, such as Gropius, Poelzig and Mies van der Rohe, were forced to leave off by the Nazi dictatorship in art. Some of the photographs in the exhibition and full particulars as to opening dates, etc., will be found on pages 152-155 of this JOURNAL. This month's cover picture is also from the exhibition.

The Royal Institute are to stage a small exhibition of examples of modern industrial architecture at the forthcoming Third National Factory Equipment Exhibition. This is being held at Earl's Court from 28 March to 2 April. The Public Relations Committee are selecting the material which will consist of models and photographs, exhibited on a specially designed stand. It is proposed to have available a leaflet describing the scope of the architect in the design of industrial buildings.

A small exhibition of drawings of designs for the Theatre is in course of preparation; this will probably be open in July. It is being held in connection with the International Conference on Theatre History and is complementary to exhibitions being organised at the British Museum and the Victoria and Albert Museum.

## Sir Percy Thomas and Welsh Industrial Development

Not many architects attain to positions of importance outside their own professions; their numbers in such positions are far exceeded by those of lawyers and accountants. Members should therefore note that Sir Percy Thomas has just retired from the chairmanship of the Welsh Board for Industry. They may take some pride in the fact that, since the beginning of the last war, successive governments have retained him in important positions in connection with Welsh industrial development which, in itself, speaks well for the success he has made of the work.

Lord Beaverbrook, when he became Minister of Supply, made Sir Percy Regional Controller for Wales. When the Ministry of Production was formed in 1942 he became Regional Controller and Chairman of the Regional Board for Wales. At the end of the war, when this ministry was wound up, Sir Stafford Cripps, then President of the Board of Trade, invited him to become the independent chairman of the newly-formed Welsh Board for Industry. He also became a member of the National Production Advisory Council. Under his chairmanship immense industrial developments have taken place in Wales. He has now retired from this work because of increased pressure in his practice.



### Hertfordshire's Hundredth New School

'How do you contrive to be both business-like and beautiful?' asked Sir David Eccles [*Hon. F.*], the Minister of Education, when he opened the hundredth post-war school built by the Hertfordshire County Council. Sir David's question appears to have been addressed to the schools themselves and not to the County Architect and his staff! He said that when Minister of Works he had often used the building work of the Hertfordshire County Council as an example in his exhortations to others to practise the doctrine of teamwork; he had found the building industry made up of too many separate components who had an annoying habit of using each other as alibis for anything that went wrong. At the same time the County Architect and his staff were creating a modern style of architecture. A hundred schools, costing upwards of £12 million, famous for their artistic merits, their efficient and economic use of modern methods and materials, their successful fulfilment of their educational purposes, ranked as a national achievement.

### The Historic Buildings Bureau

In the JOURNAL of August 1954 we published an account of the work of the Historic Buildings Council, established under the Historic Buildings and Ancient Monuments Act 1953. The Council is assisted by the Historic Buildings Bureau which is concerned with finding uses for those buildings that the owners can neither occupy themselves nor maintain. At the request of the Bureau we published a list of four houses in this category in the hope that architects might have clients for whom the premises might be suitable as schools, nursing homes, staff clubs, etc. Recent additions to the list are: Cowick Hall, Snaith, Yorks, a well-preserved 17th-century stone mansion; Rushton Hall, Northants, built in the 15th, 16th and 17th centuries and comprising 80 rooms; Rushbrook Hall, Suffolk, an imposing house of 70 rooms, built in the 15th century with additions in the 18th, which was reconditioned just before the war when central heating was installed; Swakeleys, Ickenham, Middlesex, a beautiful 1638 mansion already converted to a sports club with 30 acres laid out for cricket, rugby and association football, tennis, etc.; Hurstmonceux Place, Sussex, mainly designed by Samuel Wyatt and in excellent order. Detailed particulars can be obtained from the Historic Buildings Bureau, Romney House, Marsham Street, S.W.1.

### Testing Facilities for Architects

A large number of the products used in building are covered by British Standards, and architects may want assurance from independent tests that a product conforms to the relevant standard. There are also occasions when an architect may wish to have materials that are mixed on the site, such as plasters, renderings and concretes, examined to see if they accord with his specification.

Routine tests of this nature are not usually undertaken by the Building Research Station, but facilities for such work are available in various testing laboratories throughout the country. The Building Research Station has often been able to suggest the names of such laboratories to enquirers, but to help architects in avoiding unnecessary reference to the Station the Science Committee are compiling, for private reference by members, a list of commercial testing houses. The list is not, at present, in any way a comprehensive one, and the Institute would be glad to hear of the names of any laboratories of which members have experience, for inclusion in the list.

The provision of this list of testing houses is not intended, of course, to interfere in any way with the normal inquiries that architects make to the Building Research Station or other research organisations nor with the general examinations of materials and methods of construction not subject to B.S. which are normally only made by the Building Research Station at the request of manufacturers or sponsors.

### The R.I.B.A. Golfing Society

The annual dinner of the R.I.B.A. Golfing Society, held at the Dorchester Hotel on 21 January was a lively and entertaining affair and was attended by 69 members and guests. The Chairman was Mr. F. T. Smith, captain for 1955, deputising for Mr. Eric Firmin, captain for 1954, who was unable to be present through illness. Among the guests were the Secretary R.I.B.A., Mr. C. D. Spragg, C.B.E., and the Editor of the JOURNAL so that we can testify from first-hand knowledge how pleasant was the evening. The Chairman said that if the Editor would kindly mention the Society in the front of the editorial pages instead of, as usual, in the back pages, members of the R.I.B.A. might be more aware of its existence and so be inclined to join it in greater numbers. Those who did so would receive a warm welcome and could be assured of many pleasant games of golf with good companions.

### The A.B.S. Ball

The Fifth A.B.S. Ball, in aid of the Centenary Fund for the building of old people's homes, showed the remarkable profit of £2,500. It seems also to be the general opinion that it was a most successful and enjoyable affair for those who attended. The credit for the great success of this enterprise is due to the Ball Committee and its numerous volunteer workers, but especially to Mr. C. J. Epril [*F.*], Chairman of the Ball Committee, Mrs. A. Wolfe [*A.*], Honorary Organising Secretary, Mr. Graham R. Dawbarn, C.B.E. [*F.*], the Hon. Treasurer, and Mr. Eric Ambrose [*F.*] who was responsible for the souvenir programme. Only those who have been associated closely with the organisation of the Ball can know the amount of time-consuming work involved. Thanks are especially due to those students of the four London schools of architecture who designed and made the unusual decorations and operated the side shows. But a most important factor in the success of the Ball was the generosity of the many donors of prizes.

### The York Guild of Building

In the JOURNAL of last October we reported the formation in the City of York of a Guild of Building whose main object is the advancement of design, management, science and craft in building. The Guild is now well launched, there being over 300 founder members, 40 of whom have become founder life members. At the inaugural meeting, Mr. C. C. Burdge, Regional Director of the Ministry of Works, delivered a message from the Minister, assuring the Guild that his Ministry would give full support and lend films and lantern slides and arrange visits.

Since then, two other meetings have been held, the first devoted to a showing of films and the second to a discussion on plumbing. At the latter, after a talk by Mr. Lloyd Ackers, Chief Sanitary Engineer to the Ministry of Works, the meeting took the form of a Brains Trust whose members, in addition to Mr. Ackers, were two plumbing employers and two plumbing operatives; the chairman was a quantity surveyor.

### The International Union of Architects

The International Union of Architects is holding its 4th biennial Congress at the Hague from the 9 to the 16 July 1955. The theme of the Congress is to be 'Housing from 1945 to 1955'. A provisional programme is available, with some information on hotel prices, on application to the Secretary of the U.K. Committee of the International Union of Architects, c/o R.I.B.A.

### R.I.B.A. Diary

THURSDAY 24 FEBRUARY—THURSDAY 24 MARCH. Exhibition—*German Architecture Today*. Monday—Friday 10 a.m. to 7 p.m. Saturday 10 a.m. to 5 p.m.

TUESDAY 1 MARCH. 6 P.M. General Meeting. *Architecture as a Science and Architecture as an Art*—Dr. J. Bronowski.

TUESDAY 22 MARCH. 6 P.M. Science Lecture. *Comparisons in Modern Structural Steelwork*—Professor W. Fisher Cassie, Ph.D.





# Address to Students by the President

Mr. C. H. Aslin, C.B.E.

At the R.I.B.A. 2 February 1955

**The President:** This is an occasion upon which the President is supposed to give to the students, gathered here at the Annual Criticism of Drawings sent in for the various R.I.B.A. Prizes, some words of wisdom which give advice about the single and direct way or the various ways of making rapid progress in the profession when they go out into the world of practice. I am not at all sure that I am qualified to do this except in very general terms which you will probably decide are too indirect to worry about.

In due course it will be entertaining, but not very profitable, to continue to argue about tradition, prefabrication, or whether this, that or the other is in the appropriate stream of architectural development. To ease the soul in this direction, all male students should marry women architects, or, if they cannot find women architects, women who are so blinded to their defects that they will gladly listen to their architectural fallacies from morning to night.

At times, when you are working and not just talking, the secret of success in the profession is, I am sure, integrity. Your client is the man who really matters, and you must satisfy your client, whether he is small or large, with a building which fulfils his requirements, at the right price and produced in the appropriate time. I am quite sure that this is essential to your own happiness and to the production of architecture. You may rarely or never produce architecture, but in my view you will never do it if you do not satisfy the requirements which I have stated, first and foremost. If you do not produce for your client what he wants, at the right price and in the right time, you have no hope whatever of producing architecture.

The days of producing what used to be called architecture—that is, pretty pictures, patterns, elevations—without much regard for the essentials, are gone. If you rely primarily on integrity you will not only produce a satisfactory life for yourself; you will enhance the profession of architecture, and you may even have the good luck to produce something of architectural quality.

You will forgive me for having spoken at such short length, and you will understand when you hear your critic, because he is going to speak at considerable length. I am sure that he will say many things of immediate interest not only to those of you who have won prizes but to all who entered for any of the various competitions.

I am quite sure that the real answer for all of you, whether you have won prizes or not, is integrity to architecture. If you follow that course and do not mind those

who make a great deal of money or do not make anything or have ideas they cannot sell, I am quite sure that you will produce a satisfactory life which will be the real basis of what you ought to have. If you have a life which you follow, which you like, which you love, which you live morning, noon and night, I am quite

certain that out of that you will produce architectural quality. If you pursue any other course, you will have no satisfaction whatever.

I am quite sure that this is the shortest Presidential Address that has ever been given to students, and I am equally certain that you will forgive me for it.

## Criticism of Work submitted for the R.I.B.A. Prizes and Studentships 1955

By Raymond Erith [F]

IT IS, I BELIEVE, customary on these occasions for the critic to start by saying he is only the mouthpiece of the Juries and therefore not responsible for what he is going to say. I do not feel however that even as a matter of form I can make this disclaimer. I shall of course speak for the Juries, but certainly I shall not hold them responsible. I am, you see, one of the few survivors of the now almost extinct school which believes in the old tradition; and therefore if anyone is responsible for what I am going to say it is more likely to be Chambers or Alberti or Vitruvius than someone more recent. All the same I have managed somehow to keep in touch, by which I mean I sometimes read the first half of the articles in the ARCHITECTURAL REVIEW, and I am aware of the general trend of ideas in the world of contemporary architecture.

Before I go any further I ought to tell you that I am going to be critical. And I ought to explain that as an architect of the Old School I cannot or at least will not criticise you very much individually or in matters of detail, because where I think you have gone wrong is in principle; therefore whether you get this or that room badly lit or whether you get your stairs well or badly placed does not really concern me very much. What I am mainly concerned with is the principles, or perhaps I should say the ideas, which govern your architecture.

If I am going to criticise your ideas, then quite obviously I must make a guess at what they are. If I sometimes guess wrongly I can only ask you to forgive me. I do however hope you will be patient with me when I say, or imply, that you think or believe something which you must obviously know to be nonsense, because there is a difference between knowing and believing, and what you know and what you believe are not necessarily the same thing at all. In architecture it is not what you 'know' but what you believe, or what you *really* think, that matters. I am convinced that what you think governs what

you do—I do not believe so much in the heaven-sent gift as in the heaven-sent idea—but I am not at all so sure that what you think governs what you say. Therefore I always check what is said with what is done. That, after all, is only common sense.

Now I will start with the **Arthur Cates Prize** because it is the easiest. There were no entries. Why that should be so I don't know, unless it is that the subject, which is 'the study of architecture, more especially in relation to the application of geometry to vaulting, stability of edifice, and design' suggests something which seems, to the younger generation, out of date. This year I understand the Prize will be offered for some other subject and I hope it will attract competitors.

The **Owen Jones Studentship** was not much better. There were only two entries. Neither of the competitors submitted work of the required standard, either of quality or quantity, and therefore the Jury regret they cannot award the Studentship. **VALE-RIAN**, however (Mr. Antony Francis Sealey [4]), is awarded a certificate of Honourable Mention and 10 guineas. His drawings show that he is a sensitive observer of colour in nature, but he does not seem to have a very definite object when he uses colour in his design. In fact he does not really go much further than the rather laborious matching up process which my clients call choosing the colour of the paint. It is of course important to choose good colours, but there is more to it than that. It is not enough to say 'I will paint this room blue and white because I like blue and white'. You must dispose the blue and white in such a way that the beauty of the room, as well as the beauty of the blue and white, is revealed. That of course presupposes the room is beautiful, and that is the point. You will get no further if the colours are beautiful and the building is not than you will if the building is beautiful and the colours are not.

The Jury were very much disappointed with the result of the Owen Jones Student-

ship competition. As they said, there has been a revival of interest in colour since the war and therefore it is difficult to understand why there were so few entries. I think the reason is that to the students Owen Jones, like Arthur Cates, seems a bit out of date.

I am not sure that Owen Jones himself is not partly to blame for that state of affairs. Listen to this. In Proposition 5 of his Principles he says: 'That which is beautiful is true; that which is true must be beautiful.' Now I am not going to argue about the exact meaning of this statement but to simple minded, practical people like architects it must mean that truth is beauty. If you can swallow that, and I think most of you have swallowed it whole, then how can you say that red is *more* true than blue or green or, for that matter, any colour other than the natural colour of concrete or steel or whatever the building is made of? You cannot say red looks better because looks are not the criterion; truth is; you are concerned with a matter of fact, not judgment.

And that is one of the greatest troubles with nearly all the work submitted for these prizes. Because you have swallowed Owen Jones's dictum (or was it Keats's?) you are all far too much concerned with facts; or, perhaps it would be more accurate to say, with what you take to be facts, or with what you would like to be facts. You do not sufficiently realise that judgment matters. You have judgment, of course, but you do not *value* judgment unless you can support it with facts: and, because of that, you often try to support your judgment with facts which are so unlikely that, I suggest, your judgment ought to reject them. In other words, what you are trying to do is first to make beauty out of truth and then, when that does not work, you try to make truth out of beauty. The result is that you tend to have your own special brand of truth and your own special brand of beauty which cannot, I think, be appreciated by ordinary people.

Before I go on to the next subject I want to say this: you will never get anywhere with architecture until you understand its theory. When the Vitruvians said that architecture depended on three things, construction, utility and beauty, or as Vitruvius himself called it strength, utility and grace, they meant three things, not two. They did not mean, as so many of you seem to think they meant, that architecture depends on construction and utility, and that beauty follows as a by-product; they did not mean that, any more than they meant that architecture depends on construction and beauty with utility as a by-product. They meant that architecture depends on, and must take account of, three separate things. And it is important to see that these three separate things are in balance. Therefore, if what I have said induces anyone to see the error of his ways, I hope he will not jump to the conclusion that beauty is *more* important than construction and utility, because it is not. You must not neglect construction and utility any more than you may neglect beauty.

The important point is, that if you neglect or over-emphasise any one of the three basic conditions you will distort the others. And when that happens you will build distorted buildings.

The subject for the **Intermediate Design Prize** was 'A Museum for Old Motor Cars'. Three hundred and ninety-eight competitors started but in spite of that the Jury had the greatest difficulty in selecting more than the first two or three designs for the final round. I think the reason is that nearly all the competitors neglected beauty or distorted facts, or both—almost always both. In the end the Jury selected 15 finalists, generally on no better ground than that this or that design showed a faint glimmering of something; and then when it came to the point of choosing the winner they argued for half an hour whether they ought to award the prize or not. As the Jury included some of the best brains in the profession only two conclusions are possible. Either, by some freak of chance, 398 exceptionally stupid people happened to enter for the Intermediate Design Prize this year, or else there is something wrong somewhere. Eventually the Jury did decide to award the prize and chose IDLER (Mr. Angus Ramage Gilmour).

I do not think IDLER's design is particularly beautiful or useful and I am not exactly wrapped up with his construction, but I think it is the best design; and out of 398 starters that is something. To say what is wrong with IDLER's design from a practical point of view is easy. I will not say his construction is exactly bad, but it is ponderous and it is not always logical; for instance the front stanchions support trusses which span 50 ft. while the side stanchions, which are of the same size and spacing, do not do much more than support the glass wall. As to utility, my main objection is that the building has far too much glass for comfort. I can see no practical reason why there should be so much glass but I can see plenty of practical reasons why there should be less. When it comes to beauty I find it more difficult. I don't think the design fails in beauty because it fails in construction and utility. I just think it fails. You see, I have not got a recipe for beauty; and so if you were to ask me how the building can be made beautiful I could not tell you although, with luck, I might be able to show you. But even if I showed you how to make IDLER's design beautiful I should not, simply by doing that and nothing else, make it architecture; because beauty, in itself, is not what makes building into architecture. Good construction, usefulness and beauty, each in balance with the other, are what make architecture.

On the other hand I am reasonably sure I can tell you why IDLER did not succeed in making his building beautiful. It is, of course, because he is not so much interested in beauty as he is in what he thinks are the ingredients of beauty. In other words he has a theory that he can make beauty out of construction and utility, and the theory does not work. Why so many people believe in that idea I cannot

understand. What is the evidence for it? I know that some useful and well-constructed buildings are beautiful, but surely that is no reason for saying that all useful and well-constructed buildings must be beautiful. The fact is that they are not. Often people point to ships and aeroplanes to support this idea but, although I will agree that ships are more often beautiful than buildings, the facts again do not support the argument: some ships are beautiful, others are not. Actually, I think you ought to be very wary indeed of the analogy, but I will say this about the designers of ships. They are not primarily interested in beauty but they are primarily interested in construction and utility. Therefore at least they get construction and utility right, which is more than IDLER and practically all the other competitors have done. What IDLER has done is to assume that construction and utility can supply beauty and then he has tried to knock construction and utility about until they jolly well deliver the goods. If IDLER made a better job of it than the others he can thank Mies van der Rohe.

Among the field there was one design, by KEPI, which is rather different from the others. It is compact, and the entrance is placed at the point in the front of the building which is nearest to the centre of gravity of the plan so that all the floor space is easily accessible. That of course is the method of planning which was generally used, except on the barbarian fringe, during the whole course of civilisation, not only in the west but in the east as well, until the last 100 years or so. Its object is to be useful in principle as well as for a particular purpose. If you look at KEPI's plan you will see that it works very well as a museum for motor cars but if for some reason the building were no longer wanted for that purpose it could without much alteration be adapted for some other use. Another good point about his design is the windows. They are not much too big nor much too small. Windows much too big or much too small are always a sign of incompetence in an architect. It is a pity that KEPI's design is not more beautiful. If it had been I think it would have swept the board in spite of its outmoded symmetry.

The **R.I.B.A. Silver Medal for Measured Drawings** is awarded to PROSPERO (Mr. Neville Whittaker [*Student*]) for his coloured drawings of the Saloon at Holkham. For a long time the Jury found it difficult to choose between PROSPERO and WYNCHCOMBE, who submitted a fine set of drawings of the Divinity School at Oxford and the Lady Chapel at Long Melford, but in the end PROSPERO got the Medal and WYNCHCOMBE (Mr. Ian Curry [*Student*]) got an Honourable Mention. I think what finally decided the issue was draughtsmanship: PROSPERO's drawing is rather more lively than WYNCHCOMBE'S. The Jury satisfied themselves that they were not beguiled with PROSPERO's colour, and they want me to make it quite clear that the fact that a coloured set of drawings has won this year in no way sets a precedent. Personally I do not like coloured measured

drawings, even when colour is an important part of the design; I would prefer the colour to be recorded in some other way. But if you must colour a measured drawing I commend PROSPERO's method of colouring only half the elevation and leaving half of the drawing clear.

Another thing the Jury asked me to say is that it is a point in a competitor's favour to do what PROSPERO did and choose a subject worth measuring which will be an addition to existing records. I would like to call the attention of future competitors for the Silver Medal and Pugin Studentship to the fact that they are advised, in the book of regulations, to consult the Director of the National Buildings Record when they are choosing a subject. It would be a good thing too if competitors would make drawings which could be reproduced easily.

On the whole I was not very much impressed with the measured drawings. There is a tendency for competitors to measure only just enough to make their drawings plausible. They are not always concerned, as they should be, to make a complete and accurate record. Even the winner's set, for instance, is not complete; he does not show what happens on the flat part of the ceiling, beyond the cove. And what is worse, if you look at some of the survey notes you will often find that the dimensions do not add up right and that the mouldings have not been fully measured. For people who think a Corinthian or a composite cornice is a bit of rubbish which comes out of a book, and one is the same as another, I suppose this sort of thing is all right; although what satisfaction they find in half-measuring rubbish I don't know. But if you take traditional architecture seriously you ought to be able to see that all composite cornices are not the same; they can sometimes be quite deadly and they can sometimes be extremely beautiful. Indeed, there is often great beauty in the details of old buildings, and sometimes almost the whole beauty of an old building may lie in its detail.

Occasionally one can see this demonstrated; for instance when the owner of one of the houses in a terrace strips off the cornice and a few other apparently unimportant mouldings and shows that what was once a beautiful building is, in its essence, only a rather uninteresting hulk. I think that in the old art of profiling and applying mouldings there is a clue (I don't say the clue) to beauty in architecture, and I am sure it is a clue you neglect. Therefore, I say, measure the mouldings properly, both for the sake of making an accurate record and to learn something.

I will now deal with the **Neale Bursary** because it has been won by someone who takes the business of measuring seriously: Mr. D. W. Insall [A]. The Neale Bursary is awarded to the competitor who submits the best selection of drawings or other evidence of research in the field of historical architecture; and, of course, the purpose to which the competitor will put the Bursary, if he is fortunate enough to win, is also taken into consideration.

Mr. Insall submitted measured drawings

of Winchester College which are a model of clarity and method. He does the job properly, with running dimensions and with everything triangulated, and one feels he must have got great satisfaction from it if only because he knows his survey is right. But it is not only Mr. Insall's work which is good, his programme of research and travel has a very useful object in view. He is going to study what he calls photographic techniques and for that purpose he is going to France, where the technique is more advanced than in this country. I gather the idea is to produce plans and elevations from photographs by a reversed application of the principles of perspective. When Mr. Insall has found out all he can about this technique he is going to take photographs of Winchester College and then check the results he gets from his photographs with the very accurate survey which he has made from actual measurements. At first it may seem that to reverse the perspective of photographs into geometrical projections must be such an extremely laborious business that it would hardly ever be worth doing. But, if one thinks about it, the process need not always be unduly complicated and, if that is so, the idea obviously has great possibilities. I wish Mr. Insall success with his project and I shall look forward to his report.

There have been so many cases this year when the Juries have been reluctant to make an award, or have not made one at all, that it seems a pity that there were not two Neale Bursaries; because if Mr. Insall richly deserved to win, so too did Mr. H. G. Arnold. Mr. Arnold submitted drawings, mostly of 18th-century chapels and Friends' Meeting Houses, in which the subject is invariably chosen with judgment and represented with understanding. If he had won, Mr. Arnold proposed to study and record in detail other Friends' Meeting Houses. I wish the Neale Bursary could have helped and encouraged him to do so; because although, as some members of the Jury said, other people have recorded chapels and meeting houses, I doubt whether other people have seen so clearly the value of these honest and innocent little buildings at a time when we are all trying to restate our ideas about architecture. I wonder if Mr. Arnold has found inspiration, as I have, in Mr. Hope Bagenal's teaching.

I was busy on another Jury when the **Rose Shipman Studentship Trust** prize was awarded. The Jury, however, made a report which they asked me to read. This is it:—

'Candidates for fellowships which the Institute can award have not yet geared themselves up to the level of opportunity and responsibility represented by the size of the Rose Shipman Bequest. The £600 which becomes available annually is the largest of the Institute's awards and must therefore go to candidates who choose a correspondingly important subject, and show in their application that they understand clearly how to make the most of this sum for the benefit of the profession at large, as well as for the candidates themselves. To this end there

must be evidence that the candidate is well prepared for the study, that he has struck a good balance between the scale of his proposed task and the money available, that he can attack it effectively and economically, and finally that he is likely to be able to prepare a succinct and clear account of his work and its results for publication.

'In respect of this last point the Jury makes the following further observations. This is an award for architectural research. Research is essentially a scientific process, whether the subject is technical or purely aesthetic, and our fields of study lie within a broad definition of applied science. It is a truism that studies of applied science are hardly worth doing unless they are applied, and therefore candidates must show a clear appreciation of how to make their studies widely usable if they are to be successful applicants.

'The Jury had all these aspects in mind in considering this year's candidates. Several applications failed clearly in one or other of the respects mentioned and were put aside. Careful examination of the remainder led the Jury to recommend an award of £450 to Mr. Alan Reed [A] for his proposed study of the technology of the repair of ancient buildings abroad.

'In making this award we do so on the understanding that the applicant will prepare himself beforehand by thorough contacts with the scientific work in this field in this country, especially at the Building Research Station.'

That is the end of the Jury's report.

So far as the eight competitors are concerned, all I can do is to congratulate Mr. Alan Reed. But, after what I have already said, I can hardly let the report pass without comment. I don't know exactly what the Jury mean by 'pure aesthetics', but when they say that research is essentially a scientific process, whether the field is technical or purely aesthetic, I am, to say the least of it, suspicious. There is, I believe, a science of pure aesthetics, but I can hardly think the Jury mean that. Speaking entirely for myself, I will say that before I could understand it I should have to have my cortex seen to. But if all the Jury mean is architectural beauty, I say heaven help us; because the idea that the secret of architectural beauty can be discovered by the process of scientific research, and that the results of such research can be applied to produce beauty is, as I have said, at the bottom of all our troubles.

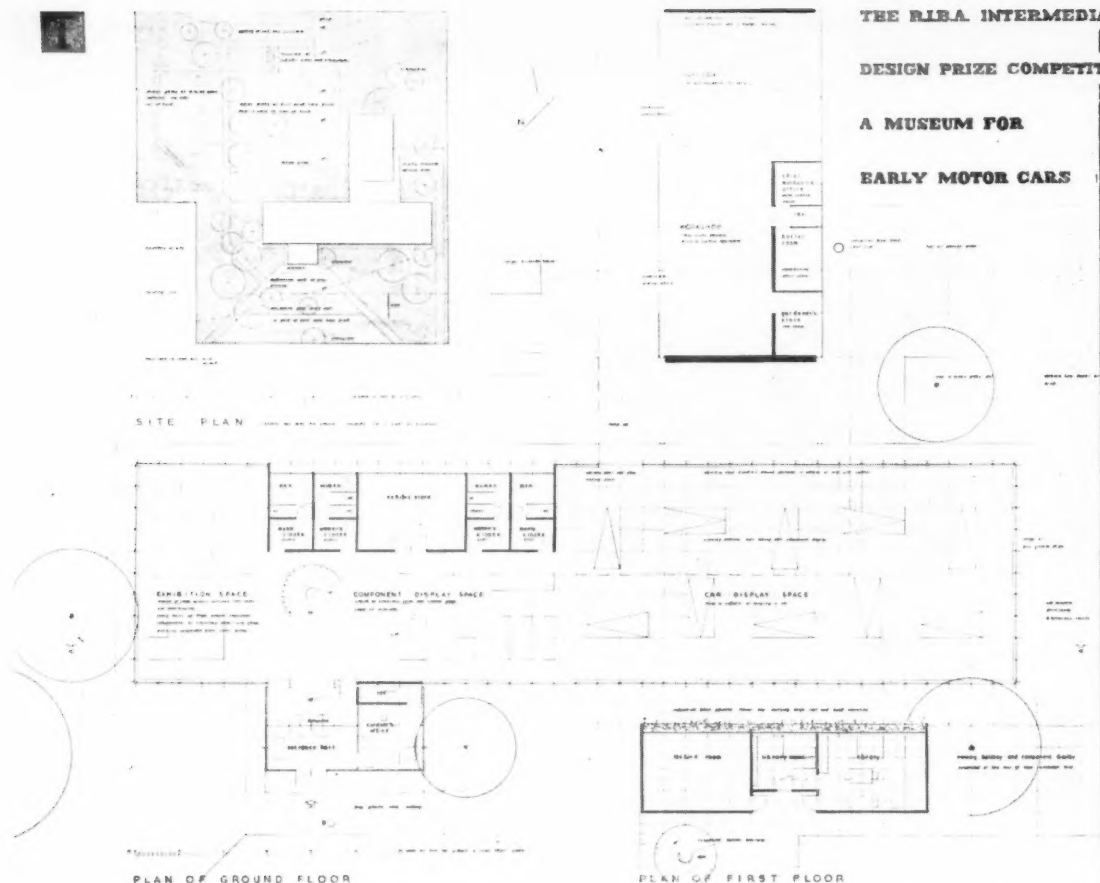
The reason I make this point is that, although I know nothing about the terms of the Rose Shipman Bequest, I think it would be a great pity if the whole emphasis of the Studentship is put on research, even within a 'broad' definition of applied science; because although that definition covers part of architecture it does not cover architecture as a whole. Everyone always says architecture is an art as well as a science. They ought to believe it.

I am told that the work submitted this year for the **Hunt Bursary** is well up to standard. Competitors have to submit





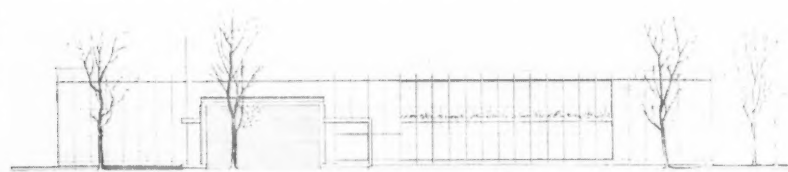
THE R.I.B.A. INTERMEDIATE  
DESIGN PRIZE COMPETITION  
A MUSEUM FOR  
EARLY MOTOR CARS



EIGHTH SCALE ELEVATION TO NORTH



EIGHTH SCALE ELEVATION TO EAST



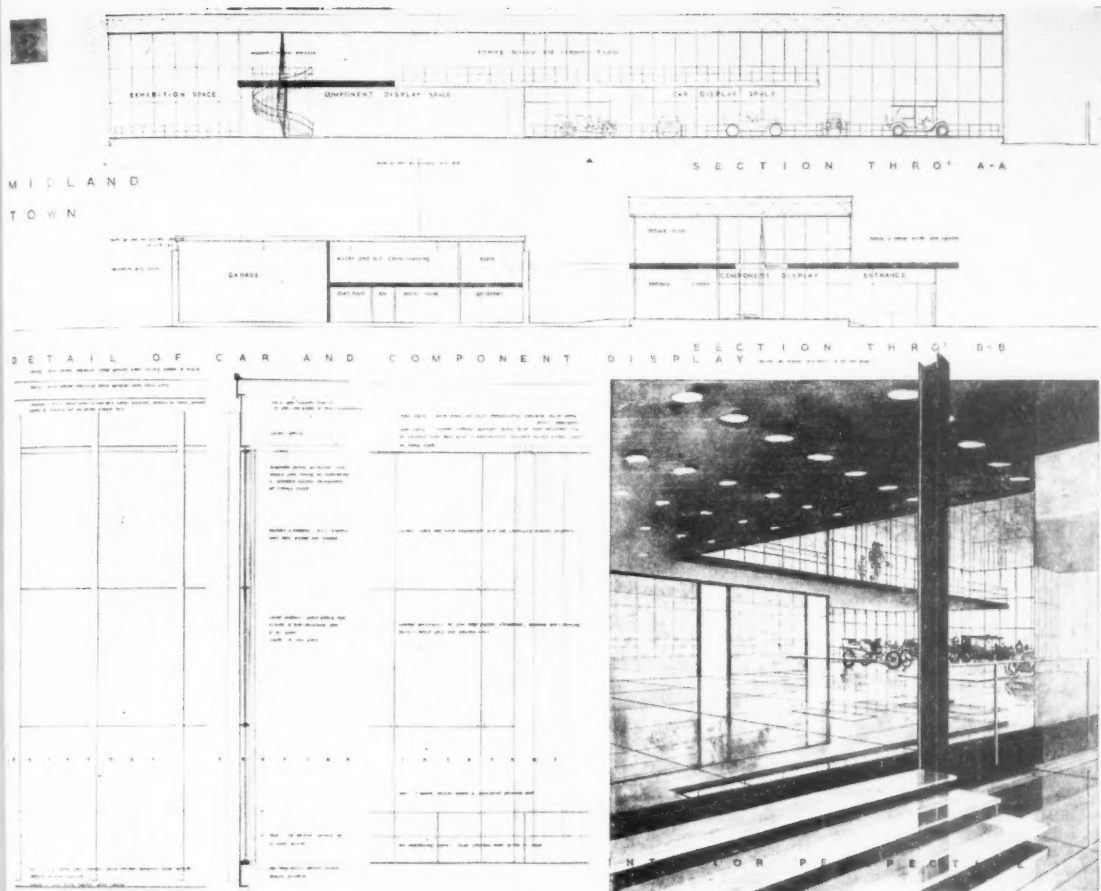
EIGHTH SCALE ELEVATION TO SOUTH

The winning design by Mr. Angus Ramage Gilmour, Peebles, Scotland. School of Architecture, Edinburgh College of Art

drawings or other evidence of knowledge of Housing and Town Planning. The prize goes to Mr. A. H. Bannerman [4] who produced a well-thought-out plan for the redevelopment of George Square, Glasgow, and for the village of Killearn. The Jury thought Mr. Bannerman's subjects were well selected and his presentation excellent, and they liked his books of cuttings and lecture notes. They thought his programme, which is to visit new towns and study residential layouts, should have been more specific, but Mr. Bannerman is so obviously competent and conscientious that the Jury had no real doubt that he would use his opportunity to the best advantage. Mr. Bannerman's work was well worth the prize and it showed imagination.

The R.I.B.A. Prizes for Public and Secondary Schools, totalling 10 guineas, were awarded to Mr. G. Holland and Mr. A. C. Martin, both of Manchester Grammar School, who got 3 guineas each, and to Mr. C. Hewett and Mr. D. R. Everett who got 2 guineas each. The work of all the prize-winners is promising.

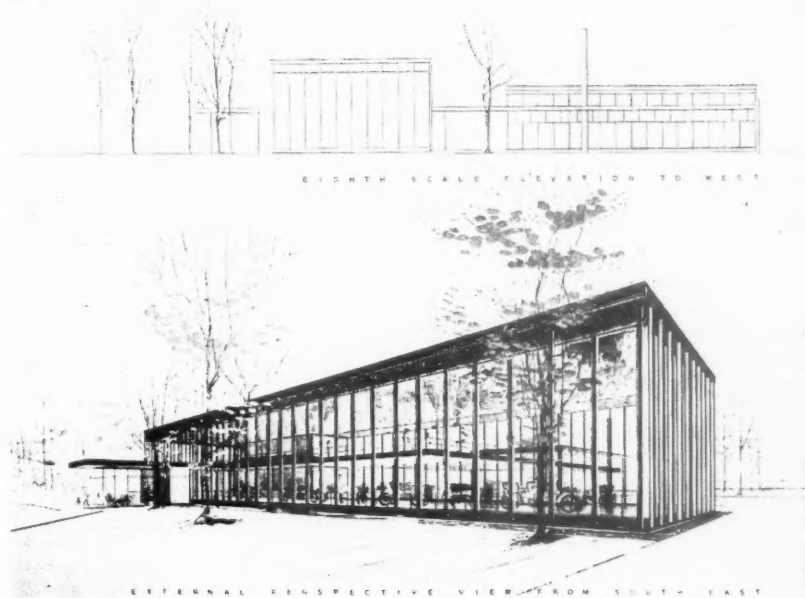
The Alfred Bosson Research Fellowship has been awarded to Mr. H. W. Rosen-



The R.I.B.A. Intermediate Design Prize. Two of the four drawings by the winner, Mr. A. R. Gilmour

that [4] who proposes to research into the teaching of structural theory to architectural students. On the whole, he says, the subject is badly taught and the students' lack of comprehension is appalling. Mr. Rosenthal is going to begin at the beginning. First, he is going to investigate the place which the knowledge of structural theory holds among practising architects; secondly, he will investigate the need, if any, felt in the profession for more structural knowledge; thirdly, he will compare his findings with similar investigations abroad; and finally, he is going to study the methods of teaching and the general background and professional status of those who teach all kinds of structural subjects in our schools of architecture.

I have an uncomfortable feeling that something rather awkward is going to emerge from this research. I am sure the subject wants looking into but I hope Mr. Werner Rosenthal will not look too deeply into our qualifications because they just won't bear comparison. Personally, I have two distinct feelings about qualifications: I admire them and I despise them. The one attitude, I think, is practical, the



other intellectual; but I can never decide which is which.

I am told that the work submitted for the **Banister Fletcher Silver Medal for an Essay** has reached rock bottom, and no award is made for the second year running. The subject set was 'Prefabrication before 1830'. One competitor wrote a monograph on cruck construction and the other two gave examination-question answers from rather obvious sources.

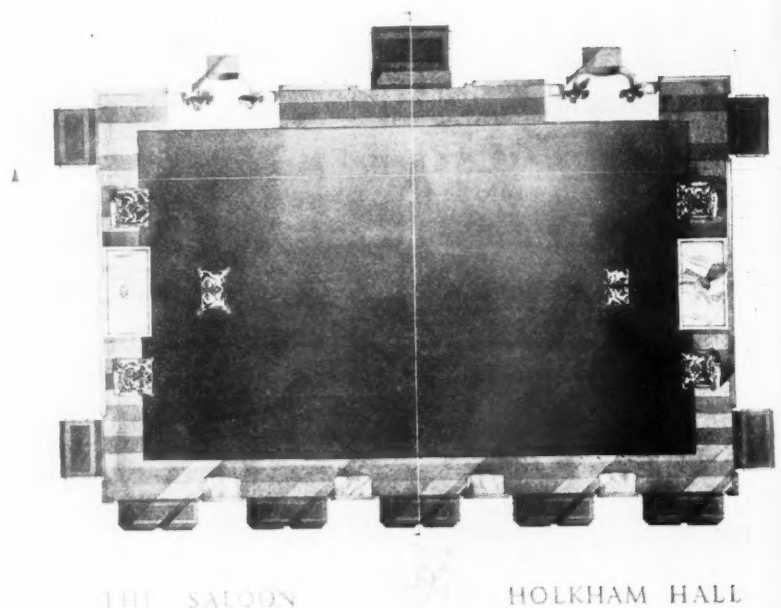
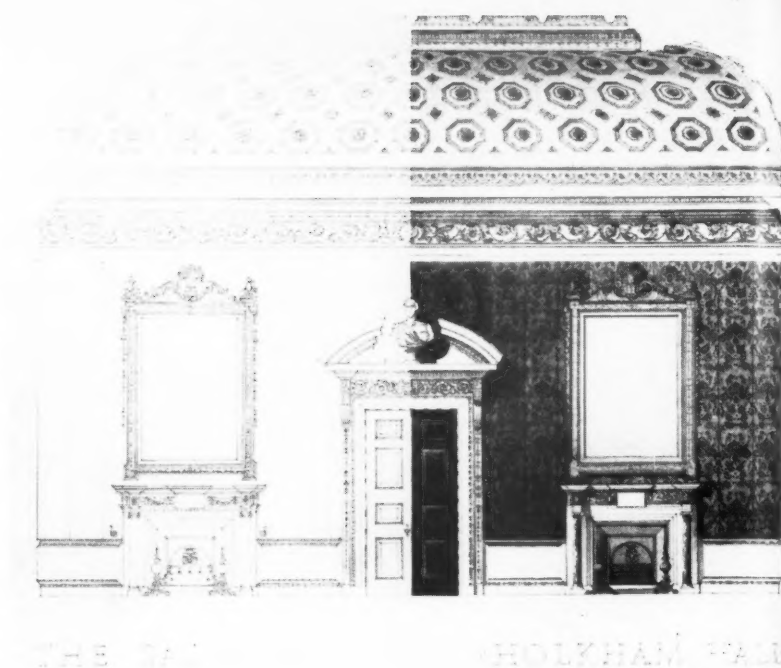
Competitors for the **R.I.B.A. Silver Medal for an Essay** could choose their own subject. Seven essays were submitted. Three of them were concerned with architectural theory but none of them was lucid or concise or logically developed. I read them all with interest but I had to agree with the Jury that the scope of **PHILOSOPHER'S** 'Inspiration in Architecture' was so vast that the essay form was lost, and that **ARCHITEKTON'S** treatment of 'Architecture and Environment' was superficial. I could not understand what **EPEUS's** essay called 'The Idea of Architecture' was getting at. 'York Watergate', by **THOMASIS**, was a most interesting piece of research, but I am told that to be conclusive it should have considered Mr. Summerson's comments on the subject which were published in the **R.I.B.A. JOURNAL** for January 1953.

The Jury thought the best essay was the one by **THIBETANUS** entitled 'In Defence of New Towns' in which the author puts forward the idea that the New Towns should be built to expand radially from the centre and not neighbourhood by neighbourhood. It seems to me a very sensible idea. Unfortunately **THIBETANUS** does not write so well as some of the others and he used some unfortunate colloquialisms. The Jury therefore decided not to award the Silver Medal but to give **THIBETANUS** (Mr. Maurice Joseph Brown, A.M.T.P.I. [4]) a certificate of Honourable Mention and the sum of £25.

I have left the **Victory Scholarship** until last because it is, I think, the most important, if not the most valuable, of the prizes. Look at the Jury: the Chairman of the Board of Architectural Education, two eminent professors, the Headmaster of the Architectural Association, and three very distinguished practising architects: it is impressive.

But now look at the competitors. They have not geared themselves up: the lack of comprehension is appalling. By my standard all the designs fail, and with the exception of the winners they fail by any other standard. Naturally, I cannot answer for the ideas of all the individual members of the Jury but I can tell you this: they just stood and sadly wagged their heads. When you think that a couple of hundred years ago any respectable builder could, without any special training, design a really sensible and good-looking house, there must be something wrong if these students, many of whom have been five years at a school of architecture, cannot do better than this. Obviously something is wrong.

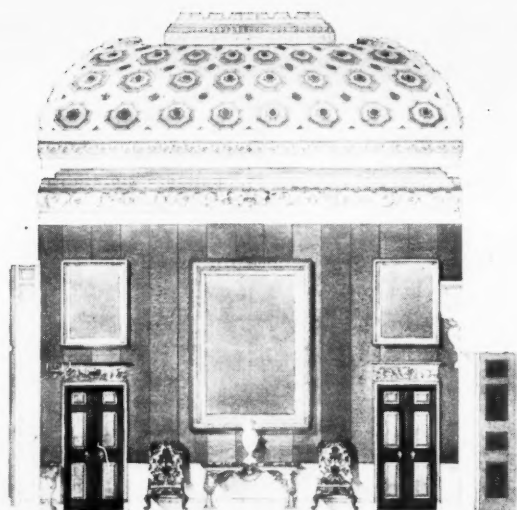
I see quite clearly what is wrong; but it takes some courage, here in the lion's den, to tell you. I think the trouble is just the



very thing which you are quite sure it is not. I think you are hidebound by tradition. And I think it all goes back to the idea that truth is beauty and to the over-emphasis of truth which follows from that idea.

If you look at traditional buildings you cannot fail to see that they often have in them something more than truth, that is something beautiful, which you cannot explain in terms of truth. Therefore, how-





The R.I.B.A. Silver Medal and £75 for Measured Drawings. Three drawings by the winner, Mr. Ian Curry [Student], East Herrington, Nr. Sunderland. The School of Architecture, King's College, Newcastle upon Tyne

ever much you may like traditional buildings, they cannot in any way be admitted as patterns for what you do because the essence of your idea is that you can, or should be able to, explain beauty in terms of truth. Indeed, I am not sure that you do not go further than that. Because you believe in the artistic heresy that truth is beauty you are, as architects, susceptible to the equally absurd, but even more devastating, scientific heresy that truth is goodness as well.

I only said you are susceptible; but it is something you ought to think about seriously: is truth, in architecture, your only value? I am not at all sure that you can accept the goodness, any more than you can accept the beauty, of traditional buildings unless you can explain that quality as truth. The ordinary man, however, knows perfectly well what is a good building. He does not necessarily want to live in the Georgian builder's house, or any old house, because it is beautiful: he wants to live in it because it is a good house; and when he says it is good he does not necessarily mean that it is convenient or well-built or beautiful. But, whether or not truth is your only value, you have got truth so completely out of proportion that you must reject tradition, because all traditional buildings and methods, however honest they may be and however much you like them, are to some extent false by your standard. And so the idea which started the Gothic revival has run its course until you have arrived at its logical conclusion and rejected tradition lock, stock and barrel.

But—now, here is the point—you are

not thereby free of tradition. Not a bit of it. You have not abolished tradition. You cannot abolish tradition: it is there: you cannot possibly free yourselves from it. If you reject it positively, as you have done, it must obviously and does obviously restrict you negatively. That—the restriction of negative tradition—is what is wrong. Tradition restricts you negatively and it restricts you so effectively that you have not got room to turn. It is not only in little things, such as windows, that you have to avoid all traditional forms and proportions; it is in big things too, the really important things. I do not think you even begin to realise what you have done for yourselves in rejecting, for instance, symmetry, which is as natural for architecture as the law of gravity. Many of you, I dare say, do not even realise you are restricted: some of you were even born in the cage. But whether you realise it or not, the fact as I see it is that in rejecting tradition you have left yourselves with so little, and especially with so little that is good, that you have not got enough to make a new architecture. A few very gifted people—Mies van der Rohe if you like—manage to do something; but the majority who have not got his skill are living in a little cage. I know that if you accept rigidly any particular form of tradition you can live in a little cage too; but that is another piece of nonsense. You may have got a new cage but you are still the same canary.

Having said that, what is there to say that is worth saying about the designs for the Victory Scholarship? Not much, I am afraid, except that a lot of talent is being

wasted. The winner CARYATID (Mr. John Vernon Gibberd [Student]) has exceptional ability and I think he could be quite an exceptionally good architect. By comparison with the others, his design is very good indeed. The building is well sited, the plan works, the scale is fairly good, and it has a considerable degree of beauty and unity. Unification is, or should be, the aim of the architect: making the building into a unity, that is something in itself, is what makes it a work of art or a work of architecture; and within the limitations of the convention CARYATID's design is remarkably unified.

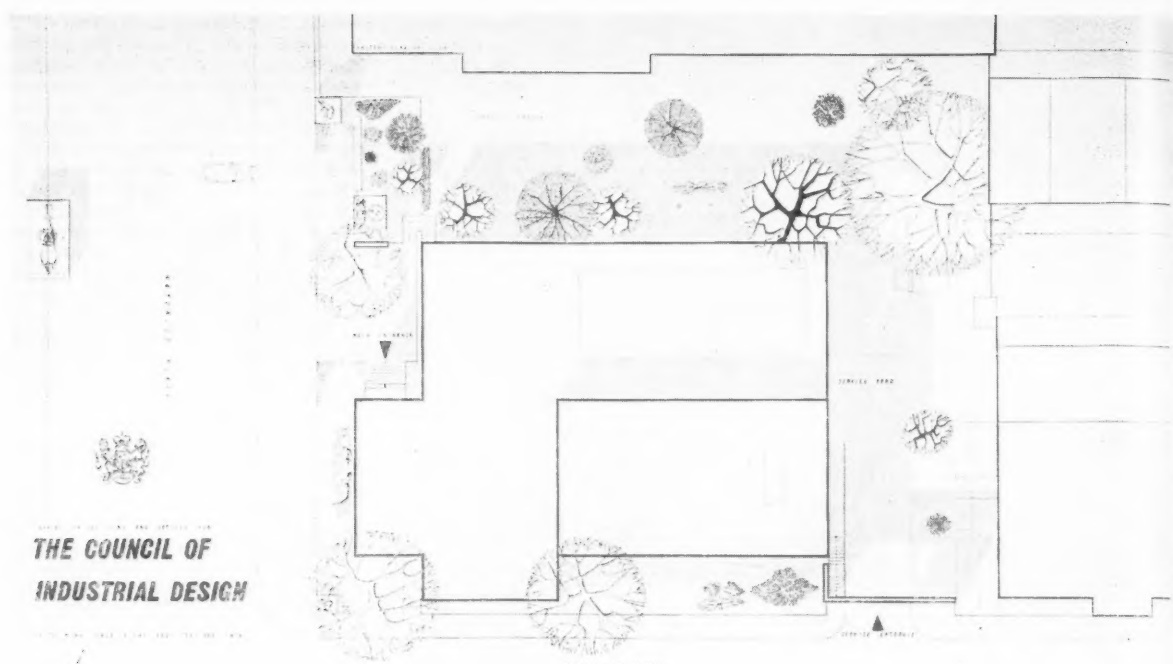
In spite of its many virtues, however, I would not call CARYATID's building a good building. It has the inevitable excess of glass which is not dictated by any need other than the need to be honest to the point of exhibitionism (I know this is an exhibition building—nearly every student's programme is, more or less—but it is a permanent building, and I am sure it would have been the same if it had been the Bank of England); and it has the usual malformations of its sort, for instance the dog-legged entrance. Considering that when we get inside we feel like specimens under observation, I cannot understand why we should have to worm in sideways as if we were frightened of being seen by the missus. However, I don't want to be unkind to CARYATID. His design may be misguided but it is a good misguided design and I think he is an architect.

Most of the other designs are really only a tangled mess. Even when they are not badly tangled, their authors either try to confound you with camouflage or else they lead you through some crazy maze-like side-show.

Now I have come to the end of the prizes. I have been a harsh critic, I know; I think that what you are doing is misguided and I am afraid I have said so without much tact or consideration for your feelings. I do not, however, think that what you are trying to do is wrong. I think it is right. Architecture should move with the times, and I think you could make it move with the times if you knew what it was that you wanted to move. I have therefore tried to tell you what architecture is, not just as I see it, but as all the great architects of the past saw it, and I have tried to explain how and why you have gone wrong. I have simplified the problem, naturally. I have, so to speak, ignored what the soil scientists call trace elements, which are important; but, by and large what I have told you is what any architect from Soane back to Vitruvius would have told you if he had had the misfortune to see you doing what I see.

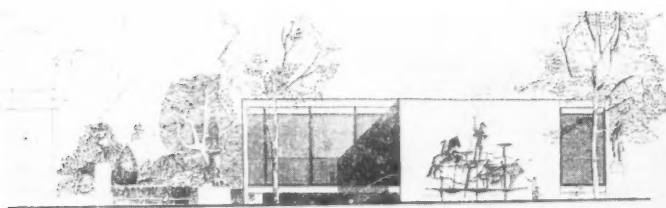
My advice to you is not to go straight back to the Orders but to accept tradition in principle and certainly to stop avoiding traditional forms and methods. Before you can do that, however, you must change your basic ideas, and you must make the change because the rejection of tradition is a dead end that is leading nowhere and can lead nowhere. The only course which can possibly have any future is to accept the

Continued on page 144

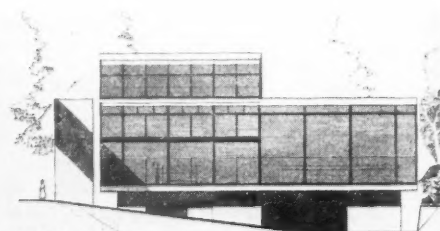


THE COUNCIL OF  
INDUSTRIAL DESIGN

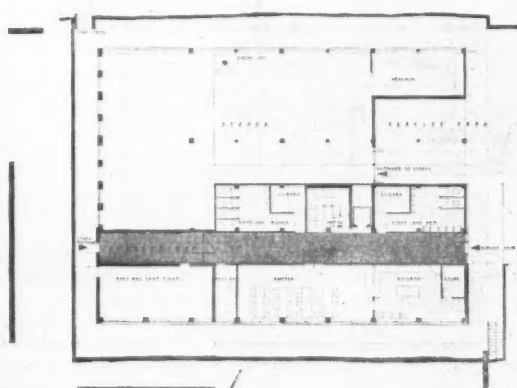
## VICTORY SCHOLARSHIP 1954



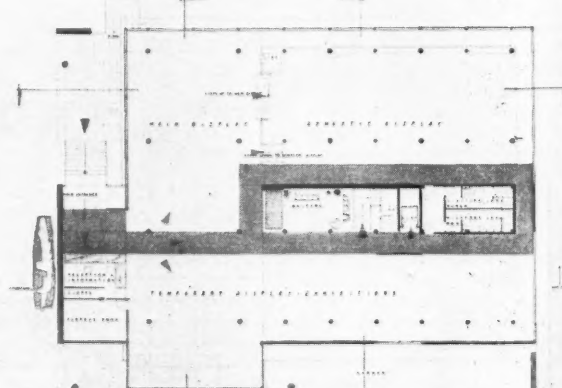
ELEVATION ON THE WESTERN SIDE



ELEVATION ON THE EASTERN SIDE



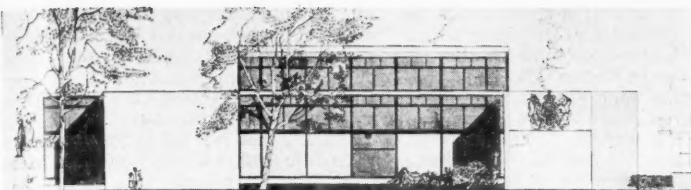
FIRST FLOOR PLAN



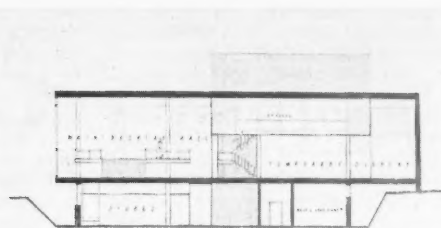
SECOND FLOOR PLAN

## C.O.I.D. VICTORY SCHOLARSHIP 2

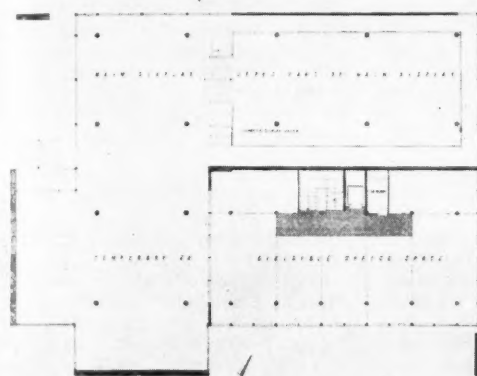
The Victory Scholarship: A Silver Medal and £150 for the Advancement of Architectural Education. Drawings by the winner, Mr. John Vernon Gibberd [Student], Radlett, Herts. The School of Architecture, The Polytechnic, Regent Street, London



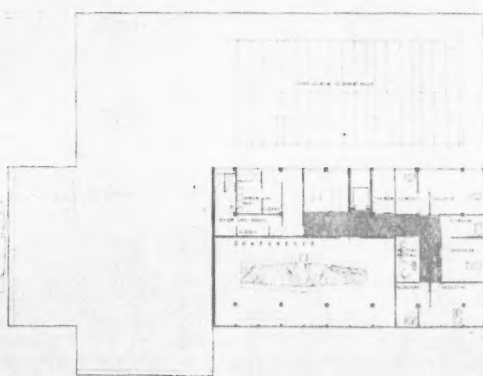
ELEVATION TO CARLTON WOODS TERRACE (1/2" = 1'-0")



ELEVATION TO



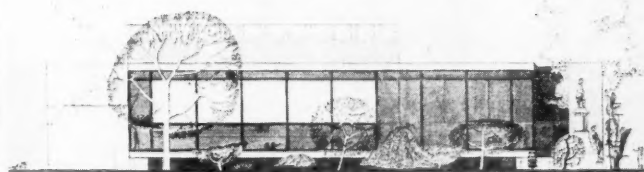
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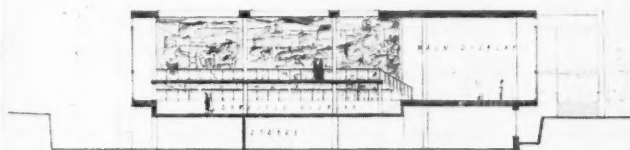
SECOND FLOOR PLAN (1/2" = 1'-0")

## C.O.I.D. VICTORY SCHOLARSHIP 3

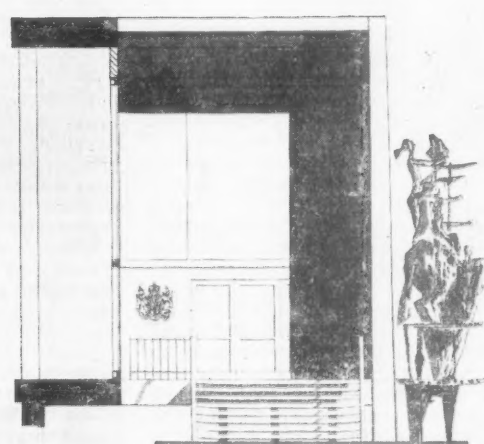
SCALE 1/8" = 1'-0"



ELEVATION TO

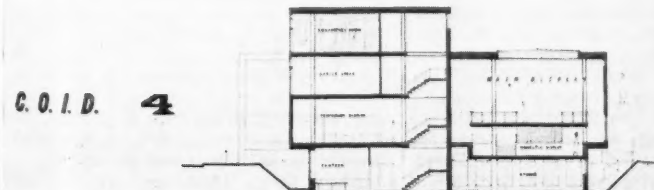


CROSS SECTION (1/2" = 1'-0")

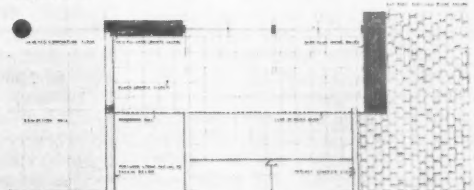


HALF INCH DETAIL OF THE MAIN ENTRANCE

SCALE 1/8" = 1'-0"



FIRST FLOOR PLAN (1/2" = 1'-0")



PLAN

## C.O.I.D. 4

The Victory Scholarship. The subject was an exhibition building and offices for the Council of Industrial Design. On these pages are the four drawings submitted by the winner, Mr. John Vernon Gibberd [Student]

FEBRUARY 1955



broad stream of tradition as a whole and then enlarge and expand it. If you do that you may one day, perhaps quite soon and perhaps quite suddenly, get the architecture you want.

Before I sit down I would like to thank the Juries, on your behalf, for all the hard work and time they have given, much of it standing on the hard stone and hardwood floor of the Henry Florence hall; and for myself I would like to thank them, and Mr. Haynes, for the kindness they have shown me. Mr. President, I thank you.

**Editor's Note:** *Mr. Erith's comments on several of the unplaced entries have been omitted from this report. We will send on request to any competitor who was unable to be present at the criticism a copy of Mr. Erith's comments on his entry. Competitors should state the pseudonym they used as well as the competition.*

## VOTE OF THANKS

**Mr. Anthony M. Chitty, M.A., A.M.T.P.I. [F],** Past-Chairman of the Board of Architectural Education, in moving a vote of thanks to the President for his address and to Mr. Erith for his review, said: My task this evening is not to address the students nor to criticise the prize drawings, but I think I may be permitted very gently to criticise the critic's criticism.

The critic may perhaps think my thanks a little back-handed when he hears that I disagree with almost everything that he has said this evening, so let me put it in this way: many of the orations that I have heard in this august chamber have moved me (if they have moved me at all) to somnolence; but this evening I have been moved to amazement—almost to anger—by some of the sweeping statements and generalisations I have heard.

Is there really an 'old tradition' and then—nothing? I find that rather hard to believe. It crossed my mind, when Mr. Erith said that he read the first half of the articles in the *ARCHITECTURAL REVIEW*, that if he read the second half he might perhaps find himself a little less divorced from the ideas which I believe move the student body.

Why did Mr. Erith, in referring to the Arthur Cates Prize (which you will remember is for the subject of structural design in relation to vaulting), suggest that there were no entrants for this prize because people were not interested in this subject? I find that contrary to the evidence. It seems to me, looking round in these last few years, that everyone is vitally interested in structures, and I can see this particular prize being an excellent peg upon which to hang a thesis on the latest developments in reinforced concrete vaulting, domes and roofs of every kind. Perhaps there were no entrants for this prize because the terms of it are couched in phrases which are a little out of date. If so, let us see if the wording can be revised to make this prize more attractive.

I could not clearly understand what Mr. Erith meant about truth and beauty, beauty and truth. Is not this subject rather esoteric

and today somewhat unrelated to the practice of architecture? It seems to me that it would have been quite appropriate for a discussion in Ruskin's day and would indeed be quite appropriate for an article in the *ARCHITECTURAL REVIEW* today, but such arguments are not a vital influence upon the student when he is designing buildings. They are more suitable for discussion over a cup of coffee.

I cannot believe that the best design is by formula. If I remember aright, Mr. Erith said: 'You will never get anywhere with architecture until you understand its theory.' That appears to me too dogmatic. I am sure that we should have had no great architects, no superlative architects, in the past if they had been governed by such a principle as that. In fact, many of the greatest architects flew straight in the face of theory current in their day.

The remarks that (nearly) angered me were in relation to the Intermediate Design Prize. After all, we cannot have it both ways. The cry just after the war was that there were too few entrants for the prizes. Now it is suggested that there are too many. I do not share the latter view myself. I cannot accept the suggestion that there were 398 entrants for this prize who were either exceptionally stupid or radically wrong, as Mr. Erith said. Let us recognise that the bulk of these entrants have been through a valuable experience. They have enlarged their minds by this small excursion into a world where the view is a little less closed than it is in the ordinary school course. That experience I think justifies a large entry for this prize, and I should like to see it continue.

Is it really true that anyone in our profession, from the youngest upwards, 'rejects tradition lock, stock and barrel'? I do not believe so. If the misused word 'tradition' has any meaning, it implies something continuing, something which joins us with those of the past and with those who are to come; the idea of rejecting tradition lock, stock and barrel is an impossibility.

If I were asked to give advice (which I am not) my advice would be to pay no attention to advice. I should certainly have the satisfaction of knowing that my advice would be taken.

I had almost forgotten what I stood up to do. It was to propose a vote of thanks, on behalf of students and members alike, to the President for his short but penetrating introductory words and to Mr. Erith for infuriating me.

**Professor W. B. Edwards, M.A., B.Arch., M.T.P.I. [F],** President of the Northern Architectural Association, in seconding the vote of thanks to the President and Mr. Erith, said: I am not going to occupy a great deal of your time or enter into the controversy which has arisen between the critic and the proposer of the vote of thanks.

The President spoke to us first, and I have always had a very high regard for his words and his work. He advised students that they should marry architects. I want to confirm that and to say how true I believe

it is. About thirty years ago I attended one of these functions at this Institute, and my wife was not then my wife but she was one of the prize-winners and I took her home and married her. I must say that I feel that my own work would have been a good deal worse than it is if I had not done that.

To Mr. Erith I would say that I have a great deal of sympathy with him, because I know how difficult it is to give a just, honest, fair, unbiased and helpful criticism to students. I enjoyed Mr. Erith's criticism, because it had all those virtues, and I feel sure that all the students enjoyed it and will consider seriously the words of wisdom and guidance that he addressed to them. I do not agree with the proposer of the vote of thanks, but I very definitely agree with the views expressed by the critic this evening.

**The President:** Thank you very much, and I thank Mr. Chitty and Professor Edwards for the very kind way in which they proposed and seconded the vote of thanks, as far as I am concerned.

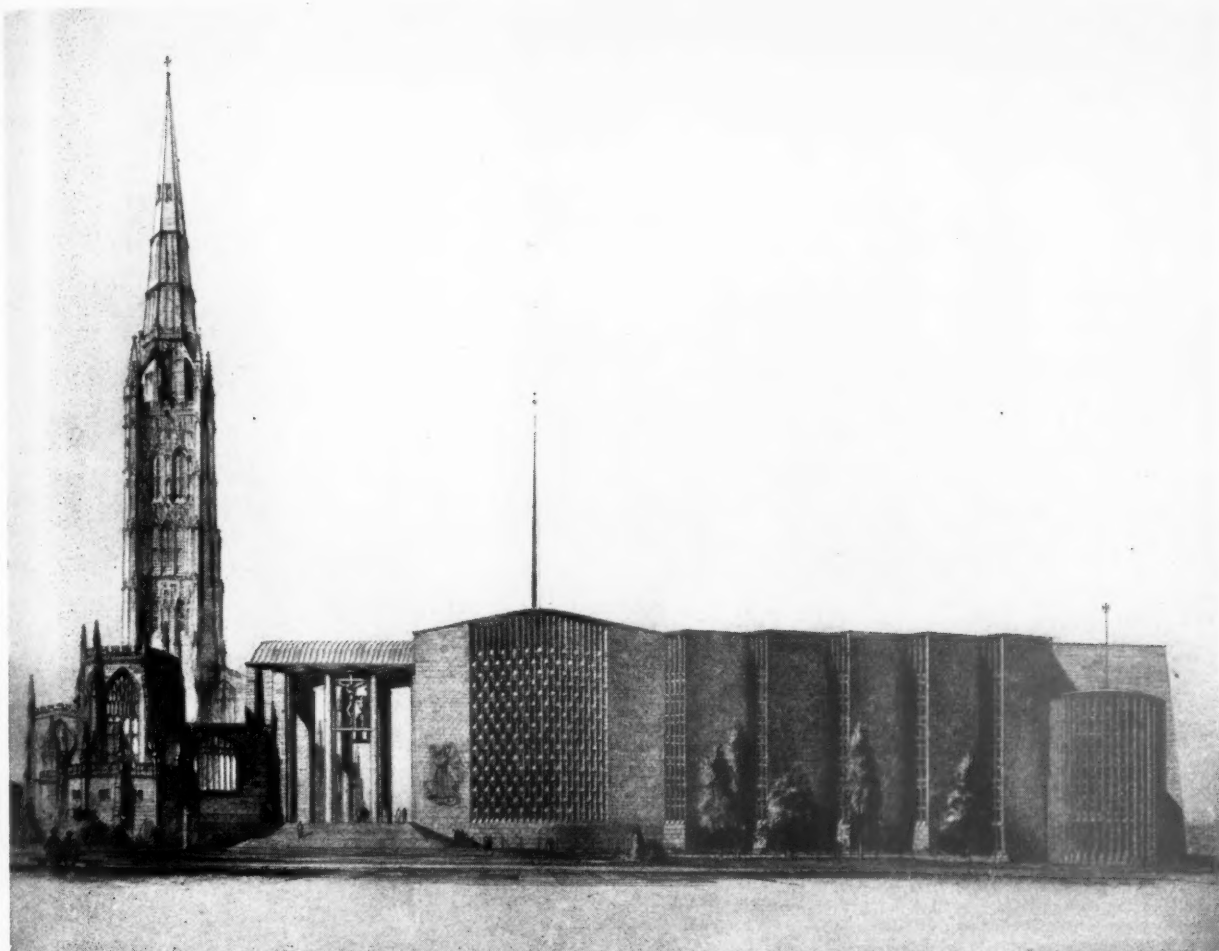
I am very grateful to Mr. Erith for his criticism. I think it is rather good sometimes to listen to a criticism with which one does not agree, but I think that the students who enter for these prizes want a bit of a boost, and I would remind you that we have different juries and different critics every year. Next year you may have a very kindly disposed critic to talk to you.

I think Mr. Erith's pattern of truth and beauty was a little misguided. But it is true that there are people who like engines and aeroplanes and who say that they must be beautiful because they are perfectly accurate. These people build up a certain attitude of mind and say: 'This works; therefore it is very good and therefore it is beautiful', but that is not necessarily true. If your building does not speak truth it is no good. If you get truth into it, it is not necessarily beautiful, but it cannot be beautiful without truth.

My own view is that people who talk about things being non-traditional or prefabricated or anything like that are just talking nonsense. The things that we are trying to do are a continuation of tradition, and, judging by the slides which we have had the pleasure of seeing this evening, I am quite sure that the people who did those designs thought in the same way. They may not be perfect and they may not be the real answer, but I am quite sure that they are on the right track.

I should like to thank Mr. Chitty and Professor Edwards for their kind vote of thanks to me for my tiny contribution. With regard to the things that were said about Mr. Erith's address, he can give the answer and he has got the last word.

**Mr. Raymond Erith:** I think all I can do is to thank the proposer of the vote of thanks for his unkind words and the seconder for his kind words. I am very sorry that I did not mind my p's and q's, but I should like to say to Mr. Chitty that I was not accusing him of anything at all. I was talking about the students.



The east front from Priory Street. Left to right, the old cathedral, the porch, the baptistery window, the hallowing place windows and the Guild Chapel, beneath which is the Chapter House

## The Cathedral Church of St. Michael, Coventry

Architect: Basil Spence, O.B.E., A.R.A., A.R.S.A. [F]

**EDITOR'S NOTE:** *This article is written from the shorthand report of the two holiday lectures to children given by Mr. Basil Spence after last Christmas. We have omitted those parts of the lectures which were intended primarily for a lay audience but retained those which explain Mr. Spence's approach to his design and which describe it in detail. An account by its designer of so important a building we think will be of interest to all architects. Because the lectures were conversational in character and some of the information was derived from question and answer, we have departed extensively from the shorthand report. Mr. Spence has approved the draft. The title of his lectures was 'The Birth of an Idea'.*

ALL CHURCH BUILDINGS have something in common. It is called 'the temple plan'. This is a way of doing things which has grown

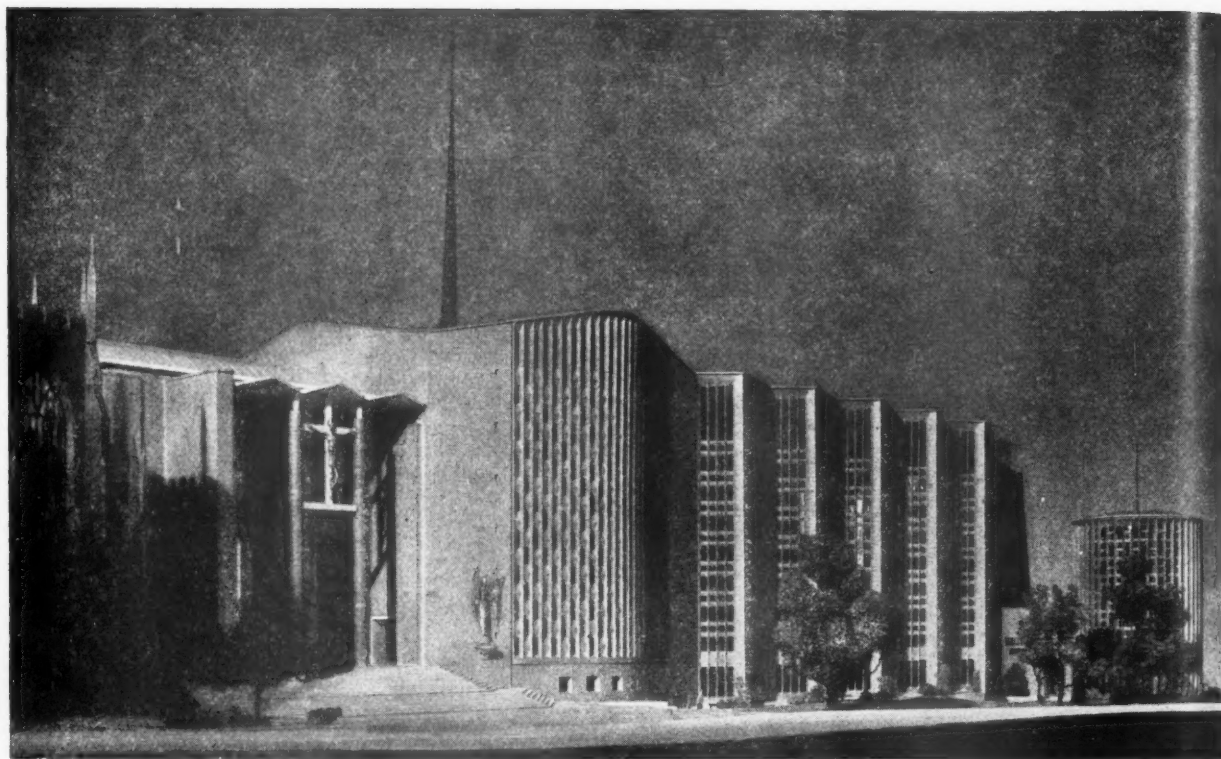
up gradually. It is a sort of tightrope one has to walk. There are certain rules and regulations which lay down the form of a church and certain parts that make up a church. While observing these one has to design afresh and with vitality if one wants to be a traditionalist and do as the old church builders did. You must have respect for certain fundamentals, but you want to design freshly. The architect does not want to be a new tree but a new shoot on an old tree; eventually we hope that the new shoot will grow into a branch and bear fruit and that there will be other shoots springing from it. The growth of church design is rather like that.

I have measured a great many churches. Twenty-five years ago I used to wander round Northamptonshire, Yorkshire, East Anglia and Devon looking at beautiful churches and cathedrals, and I spent all my

spare time drawing them. I was told that that was a wise thing to do, because when I practised as an architect these details would come in useful. I believed that for a time, but then I began to see that in this work which I was measuring there was vitality and strength and tension. It was living; there was nothing dead about it.

Why was there this strength and vitality? The people who built these churches had faith in their own time and built modern buildings. The early builders did not copy; they thought afresh. Their whole idea was to build with faith, and they made their churches as offerings, fresh and new, offered in a fresh way.

Durham Cathedral is one of our great monuments—masculine, strong, positive, vibrating with energy—because it was a modern building when it was first done. It is still throbbing with vitality. Gloucester

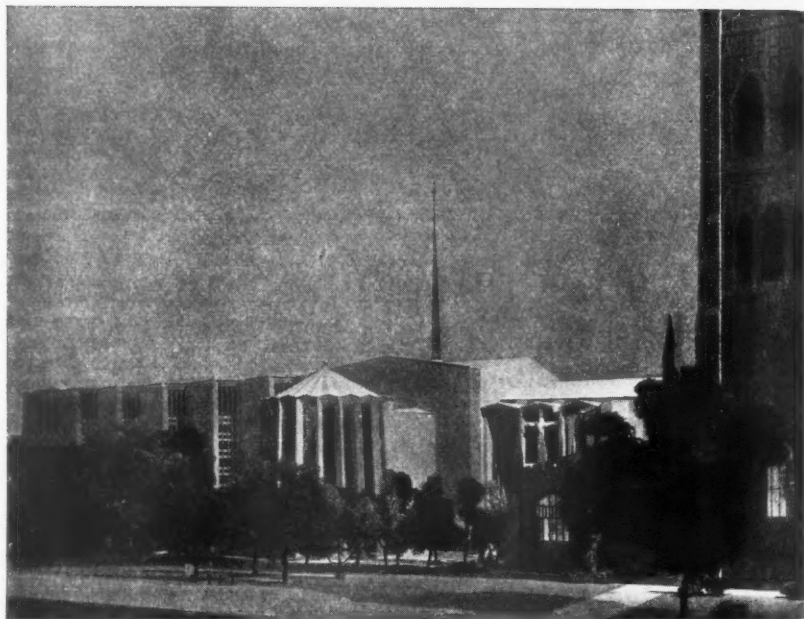


Above: from the south-east. Right: from the south-west; the Chapel of Unity in the centre

Cathedral is not dissimilar; but when the original choir became unsafe and had to be rebuilt they did not copy the nave, as in the rather weak-kneed way we should now be asked to do. Instead they built a superb, slender structure, flooded with light and with a great vault and a glorious east window, the most modern they could think of, built with engineering ingenuity and faith. That is the spirit which should inspire modern architects; our tradition is one of inventiveness and forward looking, not looking over our shoulders and backwards.

At Pisa, the basilica, baptistery, campanile and campo santo form a group of buildings beautiful in their juxtaposition to one another and recalling in their immaculate spacing the siting of the temples on the Acropolis. Every time I see this group it grips me by the throat. I hate to talk about Coventry in the same breath as this great world masterpiece, but Pisa has had a strong influence on me, and, at Coventry, it has had an effect on the way I placed the Chapel of Unity in relation to the bulk of the cathedral.

Another influence, among many similar ones, has been St. Apollinare in Classe at Ravenna. The outside has only a simple invitation to enter though with good proportions, clearly articulated. But the interior is breath-taking. The mosaics are particularly beautiful and with the monolithic columns, the veneered marble walls and the remarkable quality of the warm

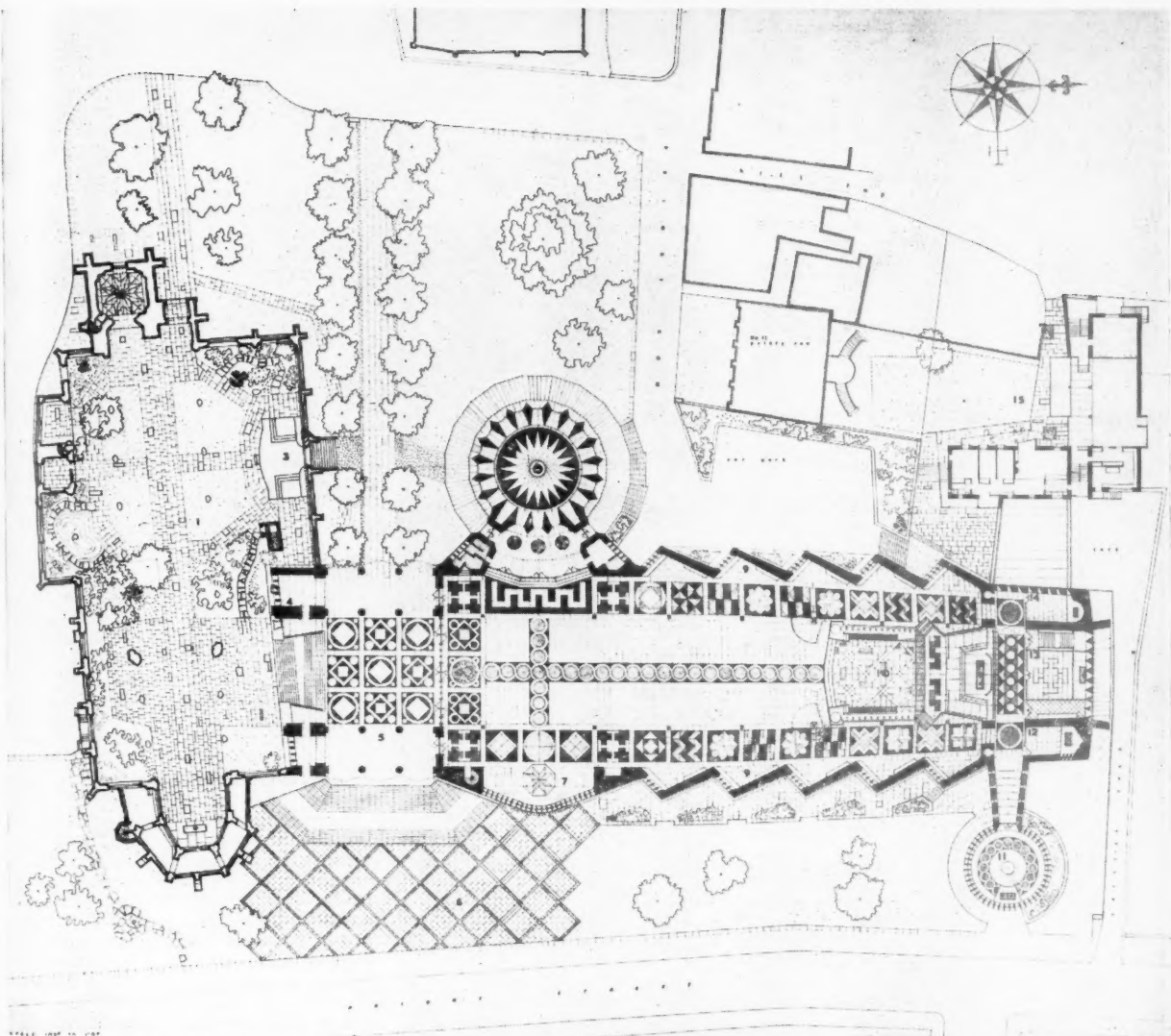


light from the strong Adriatic sun through alabaster sheets bathing the interior, this church represents a philosophy, a way of thinking which appeals to me strongly. The painted 'glory' showing our risen Lord with the symbols of the evangelists forms a climax to the whole and one which perhaps gave me the idea for the great

tapestry on the east wall at Coventry which has the same subject and which therefore goes back for its motive to the 6th century.

A great church, like St. Apollinare, must have two things: an invitation to enter and, when you have entered, the power to send you to your knees or, in other words, to turn a visitor into a worshipper, making





Key to Plan: 1, Cathedral Ruins; 2, Tower; 3, Open Air Stage; 4, Crypt Chapel entrances; 5, Entrance Porch; 6, Forecourt; 7, Font; 8, Chapel of Unity; 9, Hallowing Places; 10, Chancel; 11, Guild Chapel, Chapter House under; 12, Chapel of the Resurrection; 13, Lady Chapel; 14, Children's Chapel; 15, Christian Service Centre.

you feel at one with the building and all it stands for.

The original cathedral church of St. Michael at Coventry was not really a great cathedral; it was a parish church elevated to cathedral status. But nevertheless it was a beautiful building, with a handsome tower and spire; internally it was broad and clean with air and sunlight streaming in. It was one of the first examples of Perpendicular architecture and as such it must have caused great excitement when it was built. Here, in the 15th century, was this new and beautiful building in the new style. That attitude of mind is the traditional attitude. It is our modern habit of copying which in a sense is revolutionary.

On the morning of 15 November 1940 the roof had gone and the vaults and arcades had fallen. But when I first saw it,

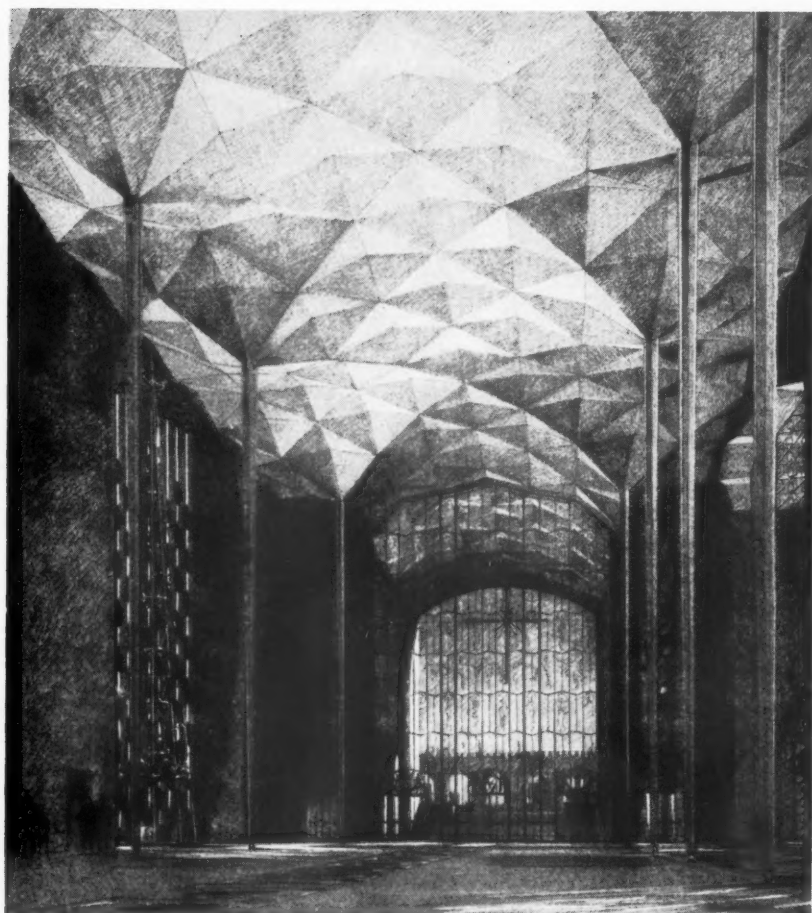
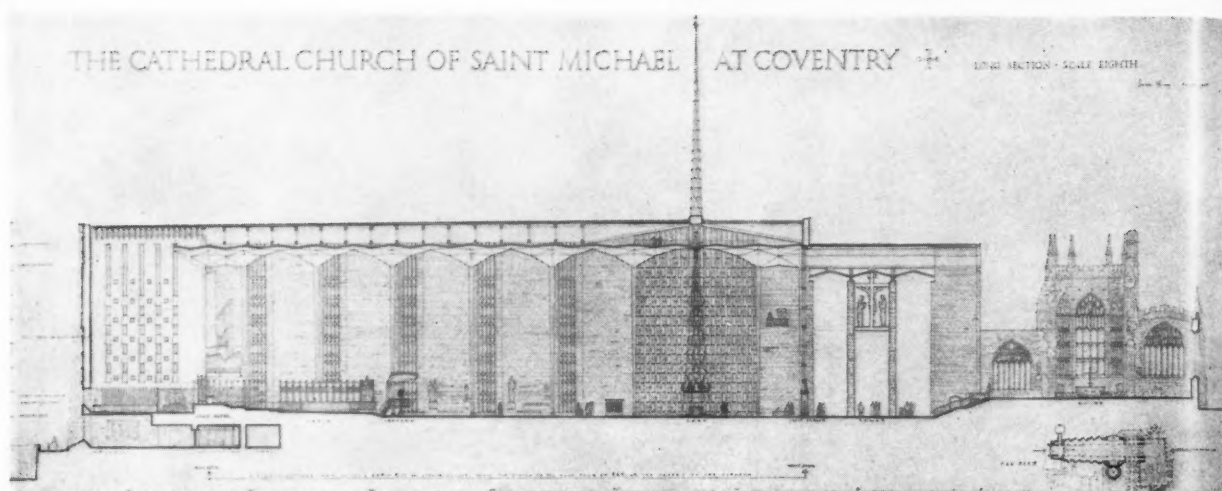
the building seemed to me still beautiful, with the sky as a vault, a cathedral—holy ground—in every sense of the word. Immediately after the raid Jock Forbes, the stonemason in charge of the fabric, had built a simple stone altar using stones fallen from the upper part of the building. This was a simple act of faith in what must have been Britain's darkest hour. Behind the altar is a charred cross made of beams from the mediaeval roof and in front are three nails welded together, nails from the ancient roof, in the form of a cross. When I saw it I was much moved. In my mind's eye I saw a most lovely building growing out of this old cathedral. At the end of it was an altar sparkling like a jewel and behind it a beautiful picture, rich in colour. In front the nave stretched out, but I did not see it clearly because in front of my

eyes floated a vision of saints through which I saw the new altar. I thought this right because many hundreds of people had been killed in that night raid on Coventry. In designing the new cathedral I have never been able quite to focus on that mental picture and it has remained a tantalising memory.

Nevertheless, I took away with me the idea of seeing the new altar through the bodies of saints. From this has come the great glass screen, a huge area of glass 70 ft. high and 40 ft. across, having engraved on it figures of the saints so that, before entering, you will see through the saints to the altar. There will be many figures; Mr. John Hutton has been working on their design for the past three years. Traditionally on the west end of cathedrals are figures of saints. Every old cathedral had

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some new or unusual feature; this cathedral has a transparent west end.

Through the screen and beyond the altar will be seen the great tapestry designed by Graham Sutherland, the subject of which is the risen Christ in glory surrounded by

the symbols of the evangelists. Another title might be 'Christ in majesty' because Coventry Cathedral symbolises the whole philosophy of the Christian religion: sacrifice and the crucifixion are symbolised in the ruins and the resurrection in the

Above: long section. Left: looking from the altar through the engraved glass screen to the ruins

new building, the key to the whole being the risen Christ.

One of the conditions of the competition was that there should be an open-air church. What better one could there be than the so-called ruins of the old church? So I kept as much of them as I could. The porch links the new to the old. This porch, besides leading to the new church, has another purpose. St. Michael's Avenue has existed for centuries on the north side of the cathedral and the people of Coventry have got into the habit of using it. The competition conditions allowed us to wipe this out, but I thought it would be a mistake to break this habit and that it would be better to let the people pass within sight of the altar, underneath the great porch.

Passing through the glass screen from the porch, one will see first the baptistry window, which stands for birth and will be in pure, clear colours and having in front of it the font with a cover going the full height, 80 ft. The celebration of a baptism is really a festival, a joyful occasion. The font covers in Durham Cathedral and in many small churches have the most beautiful colours on them; they are gay, rather like Christmas trees. My original design I felt to be too heavy-looking; it is now light and transparent with more of the character of the old font covers. It is surmounted by a little crown beneath which children will be baptised.

On the opposite side is the Chapel of Unity. When Coventry was bombed all the Anglicans and Free Churchmen came together and worshipped in one of the crypt chapels and they formed a Chapel of Unity. We want to preserve that idea, because unity is surely a Christian ambition. I was much stimulated by this and felt that the Chapel should be strong and virile, a symbol with a meaning, and a meaning which could be easily grasped. I therefore made it round and chose the symbol of the star, the first sign of Christianity, for the floor pattern.

From the 'west' end of the nave the windows are invisible. Walking down it, towards the altar, one sees each pair of windows in succession. Each pair has a theme and together all the windows symbolise the progress of life. The theme colour of the first pair is green, because that follows naturally from the 'birth' windows of the baptistery which are in very pure colours. These first windows represent young shoots growing up from birth with strong greens and strong patterns, very modern but full of meaning, and the meaning is authentic.

The next pair are predominantly red, strong and virile, representing growth into manhood and womanhood, the age of passion. The next pair are all the colours of the rainbow, a kaleidoscope, to represent middle life. Then come the old age windows. With old age comes wisdom and serenity. Then man is at his richest, and so the windows are rich, with deep blues and purples flecked with gold. The last pair, the light from which falls on the altar, represents the after-life. They are wonderful windows, giving a burst of golden light round the altar.

I put forward the idea of these windows in my competition report. But the artists of the Royal College of Art have developed it much further. They have suggested that one side should represent the perfect side, God's side, and the other man's side, always striving after perfection but failing. Therefore, although the colours are identical and the designs almost the same, there is a slight crookedness on one side contrasting with the perfection on the other. One is the truth and the other the reflection of the truth.

Some people have felt that the theme of the windows has been too much emphasised. Perhaps it has, but the stained glass artists were very glad to have a theme to work on; they have not had to look about for ideas.

The basic theme of the cathedral is progression through life, beginning at baptism and leading to the altar and after-life. The walls are plain and simple, partly because I want to concentrate attention on the altar and the great tapestry. When people turn to walk out I want to direct their attention to the windows. The windows face south so that, when the sun shines, the light will stream towards the altar. I think the break from the traditional temple plan, in that what might be termed the transepts are placed at the 'west' end, is justified in this case. I want concentration on the altar.

In my competition design the altar was placed in front of the great tapestry. But I felt that at the ceremony of Holy Communion when one knelt at the altar the tapestry might be too strong, too overwhelming; it might be out of scale with the intimacy of the ceremony. That worried me a great deal. I wanted to place the tapestry where it would be impressive and make clear what this cathedral stood for and yet allow the ceremony of Holy Communion to take place in the best possible surroundings. Therefore I removed the wall from the back of the altar and hung the tapestry on the end wall of the cathedral.



The nave from the entrance screen to the tapestry on the end wall. The tapestry is from the architect's sketch and is not Mr. Graham Sutherland's design

This has also added another 50 ft. to the length of the interior and length is a characteristic of English cathedrals.

The reredos is inlaid with ivory. There are 13 diamond-shaped niches representing the apostles with the symbol of our Lord, round the holy table. The diamond shapes are backed with ebony, with little slips of silver gilt, and the figures themselves are inlaid with silver gilt, mother-of-pearl and ebony. The centre one will be the symbol of the Lamb. Posts surmounted with three orbs, representing the Trinity, the centre one bearing a cross, support the whole structure. Above each diamond shape is a little crystal to reflect light; the apostles were reflectors of light.

I have not yet given detailed thought to the sculpture—though I have departed in intention from the competition designs—because the sculpture will be carved *in situ* on the stone piers. When I first met the Reconstruction Committee they said to me, 'You will not have any distorted sculpture,

will you?' I replied, 'Well, shall we say this, that you will allow me to have the same amount of distortion that we find in the figures at Chartres.' I am not disturbed by distortion. The human figure in flesh and blood is extremely well designed, and it takes on new beauties when it moves. Therefore one can say that the human figure is very good mobile sculpture, using the material of flesh, blood and bones, but when you come to stone, it would be extraordinary if exactly the same proportions looked as beautiful. The sculptor feels that there is a certain form which is more suitable to stone than to the human body. Therefore he translates what he sees in the human body into stony forms. On the great west door at Chartres the heads are extremely small and the bodies are very long and very narrow, and they are very beautiful stone carving; I love the distortions there. I feel that an artist should not be restricted; if he feels that he can represent a human figure in stone better by



From the porch towards the altar looking through the great engraved glass screen which is 70 ft. high by 40 ft. wide

slightly altering the form to conform with the new material in which he is working, he should be allowed to do it.

I have been asked why I chose stone as the main building material. I chose stone because it is associated with solidity and permanence and is one of the few materials which is certain to look good in five hundred years' time. A church should stand for unity and permanence, the permanence of Christianity. The stone is Hollington, a pinky-grey sandstone, rather lighter in colour than the Rainhill stone that Sir Giles Scott used for Liverpool Cathedral.

Some people say that the cathedral looks like a fortress. I do not mind that. A great many cathedrals were fortresses—Albi for example—and a fortress for faith is required in Coventry. A cathedral should look solid, as if it would be there for all time, and it must look stony, if it is built of stone.

But I also wanted a vault, a great protective canopy overhead. One of the aims of the mediaeval craftsmen was to get vaults as light as possible and columns as slender as possible; with modern reinforced concrete we have a material that is capable of great slenderness; so I decided to use it. I was dissatisfied with the design of the vault and its columns in my competition designs, so much so that I almost did not hand them in. The shapes of the groining were wrong—a feature which was severely criticised in the architectural press, and I agreed with the criticisms. I have now redesigned the vault so that the profiles of the groins are more harmonious. The columns taper, have their greatest thickness at the top where thickness is required in a reinforced concrete structure of this type, which is really a mushroom structure. The ends of the vault do not bear on the

walls; the vault and its columns form what is in effect a free-standing structure. There are seven mushrooms on each side with seven columns.

The vault does not extend over the Lady Chapel behind the altar. At the edge of it, under the outer roof, one can stand and see the great tapestry. This is approached by a walk-way over the vault, access being by means of a stair near the 'west' front. Half way up this stair there is a little balcony in the pier, creating a point of rest and giving a view over the interior of the cathedral.

The overall length of the cathedral is 420 ft. That happens to be the average length of all the ancient cathedrals. The height is 72 ft. 3 in., and that happens to be to an inch the average of the ancient cathedrals; that is a pure coincidence. One might say, therefore, that this is an average cathedral.

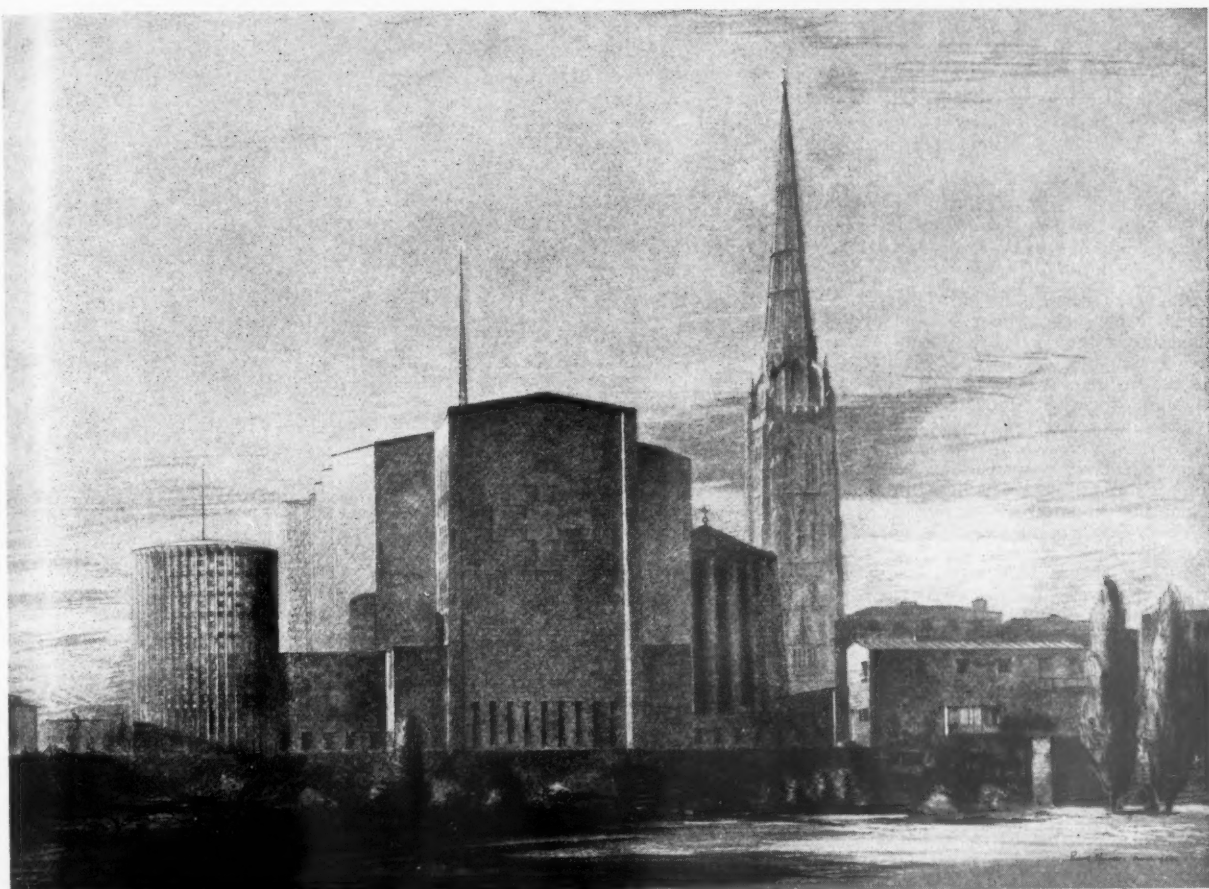
The possible acoustic qualities of the competition design also came in for some degree of criticism from experts. I was advised that the reverberation period ought to be cut down by half. The old cathedrals have a great deal of internal carving which tends to break up sound reflections. Also the dust of ages has settled on these carvings and on many surfaces, making a good sound-absorbent. In Coventry Cathedral we had to create our own absorbents but not to an extent that would destroy what is known as 'cathedral tone', an acoustic quality with a reverberation period which is appreciably longer than that of a concert hall and which gives quality to choral and organ music. The necessary areas of acoustic absorbent have been created by holes in the vault and in the masonry joints of the walls which are to be stuffed with glass wool. A sample wall has been built and tested at the National Physical Laboratory at Teddington and has proved satisfactory.

In general, the acoustic qualities of the interior will resemble those of Durham Cathedral. Immediately after the competition I consulted Sir Ernest Bullock about the organ and its acoustic requirements. Sir Ernest is one of the greatest living organists; he is Principal of the Royal College of Music and has been organist at Westminster Abbey and Exeter Cathedral. He it was who chose Durham as a model. The organ will be divided into two parts and in appearance will resemble somewhat the organ of the Royal Festival Hall in not having a front of false pipes. It is being made by Harrison and Harrison of Durham, who also made the Royal Festival Hall organ.

As regards lighting, I did not want hanging fittings. Lights will be sunk into holes in the vault, some of which will give general lighting and others, fitted with lenses, will give concentrated beams which will provide sufficient light for reading prayer books. Lighting experts have told me that this is quite feasible.

Heating will be by means of a heated floor with embedded copper pipes and by twin warmed air systems. At different times of the day the sun will be streaming through





View of the north end from Pool Meadow, showing the Christian Service Centre on the right with the spire of the old cathedral rising behind and the Guild Chapel on the left

the windows on one side, leaving the other side in shadow. Each system will take care of one side of the cathedral and each will have its own thermostat.

The congregation will be seated on chairs. None have been shown in the model or on published drawings, partly because model chairs are expensive to make and troublesome to draw in the mass and partly because I have not yet found a church chair that I like. But today there are some excellent furniture designers and I may ask one to make a design. The chair must be inexpensive and easily stacked, light in weight and pleasant to look at. I rather favour a light wood, stained blue grey, to look like a sort of mist over the floor; this should harmonise with the pinky grey of the masonry. Some people say that the interior will not look so good with the chairs in place, but I very much doubt it, because the chairs will give a richness over the floor. The chairs will be stored in the undercroft and a chair lift is being provided.

There will be no choir stalls. Sir Ernest Bullock had a strong feeling for choir seats very close together, with a narrow gangway between the two sides. The whole idea of

the cathedral is that everybody shall be able to see the altar, so I thought it best to make the choir seating movable and then the choir master can decide where the seats shall be placed. Lightly designed prayer desks can be easily moved. An advantage of this system is that large orchestras or massed choirs can be more easily accommodated on special occasions.

This seating of congregation and choir will facilitate the arrangement of processions. In the undercroft there will be an assembly place for the clergy and choir. They will then come up a flight of stairs, 6 ft. wide, into the cathedral. They may start the processional down below, so that the congregation will hear it gradually coming up into the cathedral.

I have been asked what part craftsmanship will play in the construction and finishing of the cathedral. Many people say that craftsmanship is dead and that there is no such thing nowadays. That is nonsense. The craftsmen are there and all they need is a chance. Also it depends what you mean by craftsmen. In the case of the great glass screen the engraving of the figures is done by a grinding wheel; the man who uses this is highly skilled. A craftsman is not only a

man who has a hammer and chisel in his hand; he may be a man who works a quite elaborate machine. There will, of course, be the sculptors and carvers, the tapestry workers and the floor and mosaic workers. But we cannot dip lavishly into the economy of a past age when handwork was cheap. Today it is very expensive.

Mention of craftsmanship brings me to the Guild Chapel. The guild idea has been strong in Coventry for very many years and this chapel is where the guilds will hold their services, and also those modern guilds, the trade unions. The chapel will stand for the tradition of craftsmanship. When the war started, the old glass was taken out of the cathedral. We are putting this glass into the windows of the Guild Chapel and I have designed the chapel specially for it. The windows are small because the glass consists of small pieces. It would be impossible to have a big, cohesive design.

I have not tried to make an exciting building, such as can be done so readily with modern methods of construction. A cathedral should not arouse excitement, but a deep emotion, and it must express the canons of the Christian faith.



# German Architecture Today

## Exhibition at the R.I.B.A.

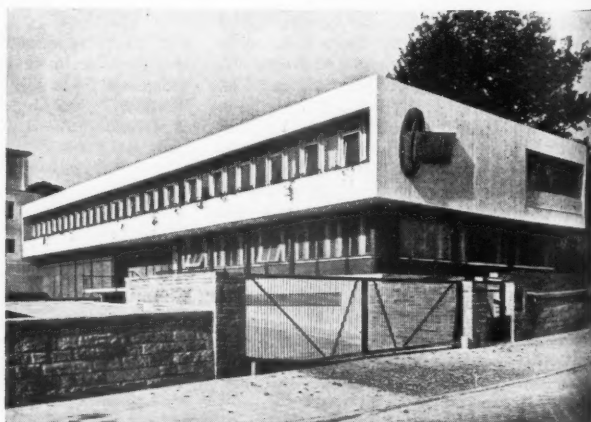
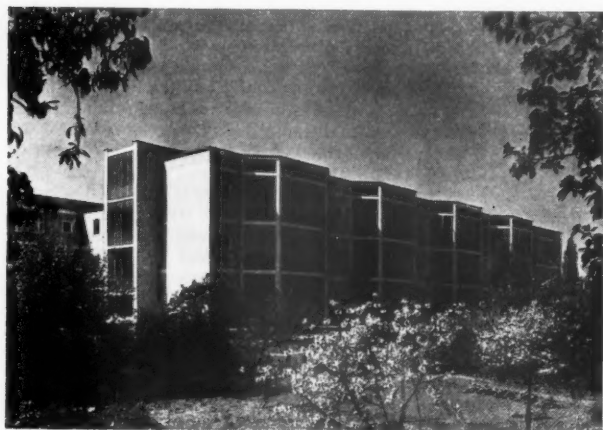
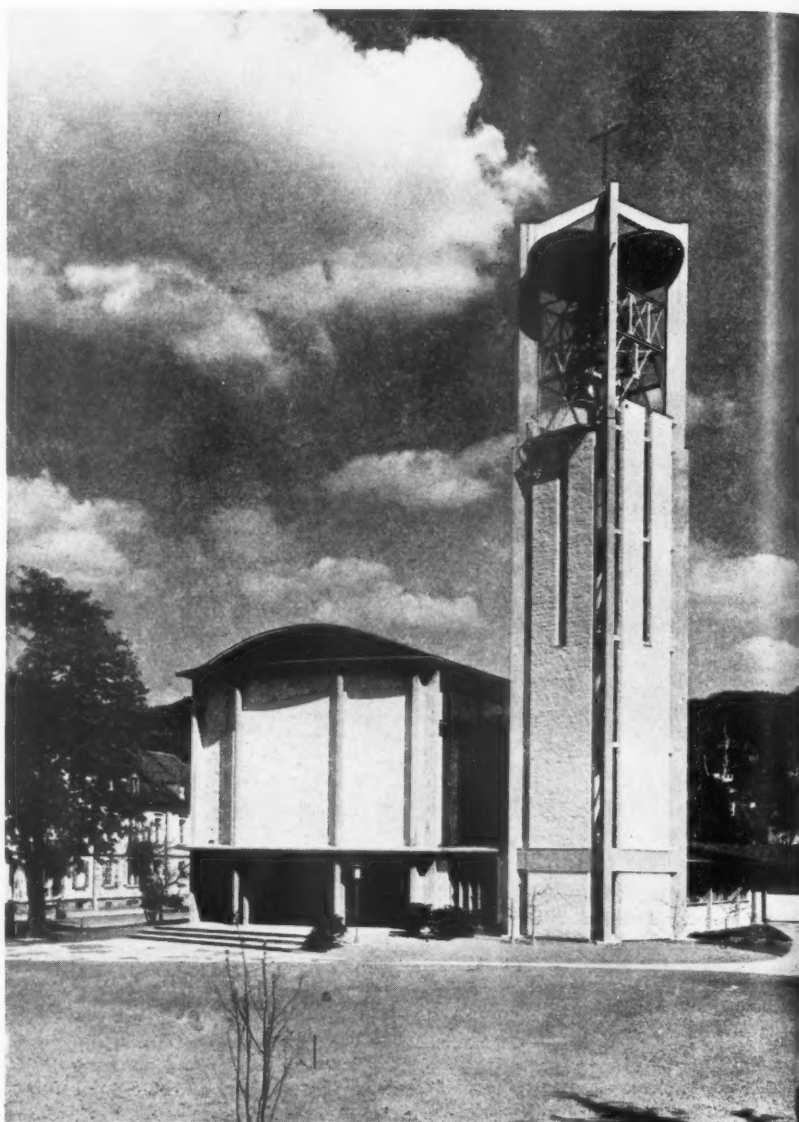
WE ILLUSTRATE here a few of the 200 photographs which comprise this remarkably interesting exhibition of post-war German architecture which is to be on view at the Royal Institute from 24 February to 24 March inclusive. It has been provided by the Bund Deutscher Architekten and is sponsored by the Bonn Government. It is to be opened by the German Ambassador, His Excellency Herr Doktor Hans Schlangel-Schöningen.

A very full annotated catalogue is being provided. This gives full descriptive notes of each building, with particulars of its origin, use, construction and technical equipment.

The exhibition begins with some examples of buildings of modern design erected before the Nazi régime, including works by Gropius, Behrens, Poelzig and Mies van der Rohe. Post-war buildings are then grouped under the following headings: cultural buildings (theatres, libraries, broadcasting stations, etc.); residential estates, flats and hostels; schools, colleges and institutes; churches; hospitals and clinics; dwelling houses; exhibition buildings and sports grounds; administrative buildings and offices; stores and business houses with shops; factories; filling stations, bridges, etc.

The exhibition will be open from 10 to 7 daily; Saturdays 10 to 5.

Right: Protestant Church, Freiburg. Architects: Horst Linde, Diehm and Heine. Below: School for metal workers, Hanover. Architects: Hillebrecht, Dierschke Lehneman. Below right: Rubber Works, Fulda. Architect: Paul Stohrer, Dipl.Ing.





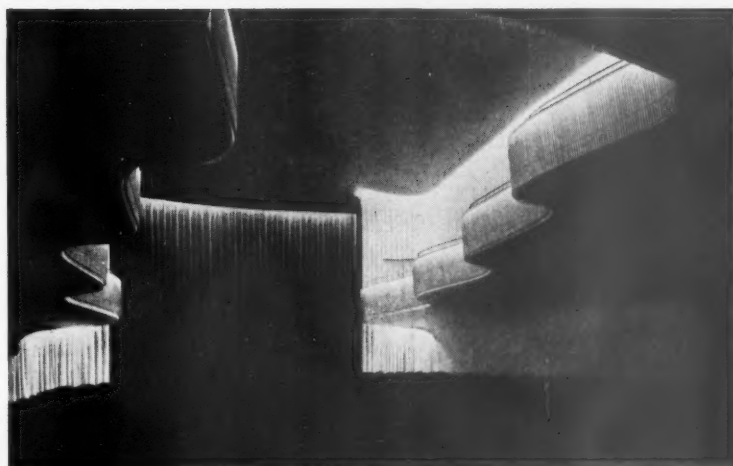
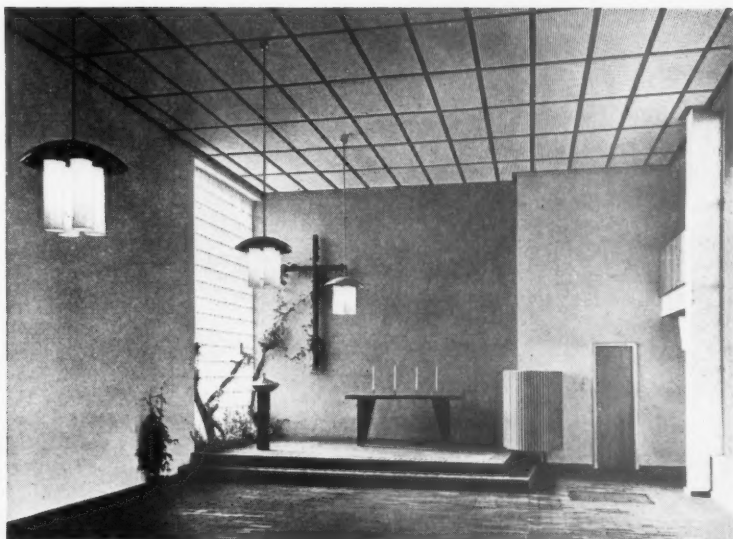
Above: Town Hall, Kreuzberg, Berlin.  
Architect: Prof. Kreuer

Above right: Protestant Church, Üback-Palenberg.  
Architect: F. G. Winter, Dipl.Ing.

Middle right: Cinema, Mannheim. Architect: Paul Bode

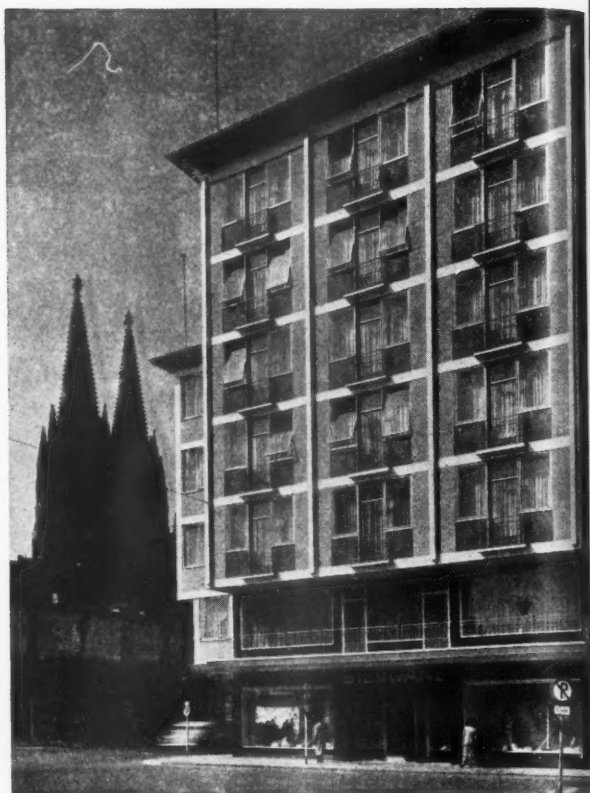
Below right: Catholic Church attached to Hospital, Freiburg.  
Architects: Horst Linde, Kaufman, Hesselbacher

Below: Apartment for business women, Nürnberg.  
Architect: W. Schlegendal, Dipl.Ing.





Point block of flats, Augsburg.  
Architect: Alois Strohmayr.



Office building, Cologne. Architect: Wilhelm Riphahn, Dipl. Ing. E.H.

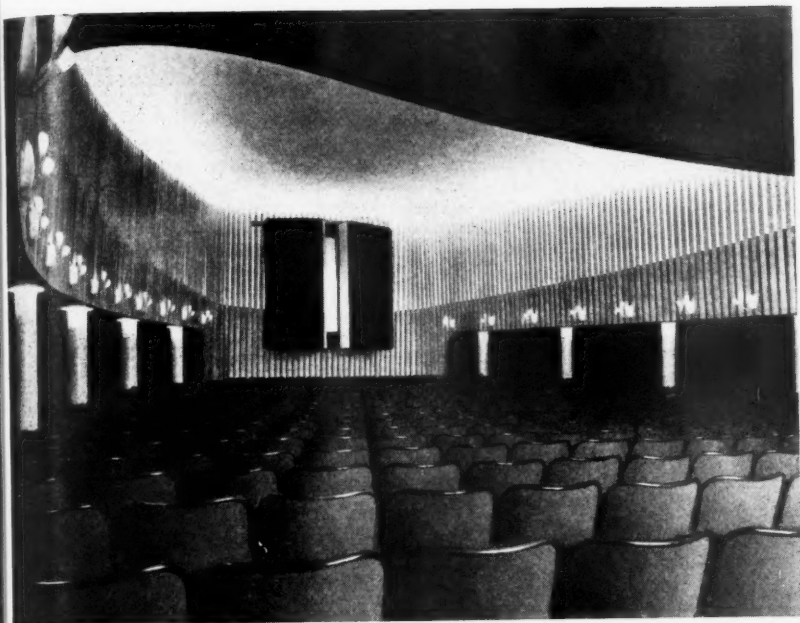


Modern Street, Frankfurt



Hotel, Hanover. Architect: Prof. E. Zinsser





Above left: Cinema, Hanover.  
Architect: Prof. Dieter Oesterlen

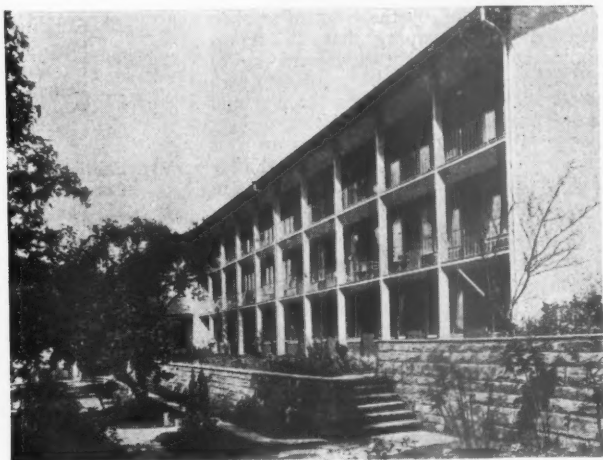
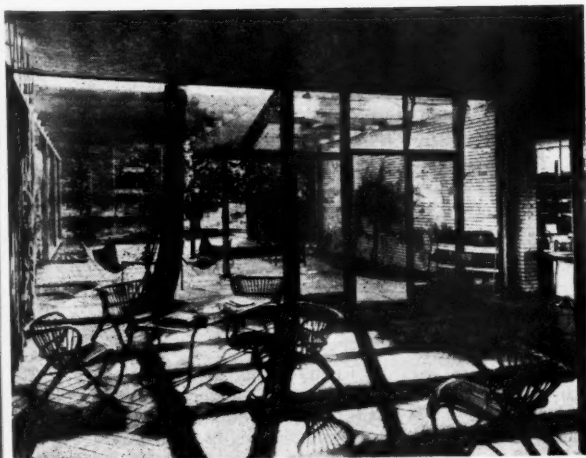
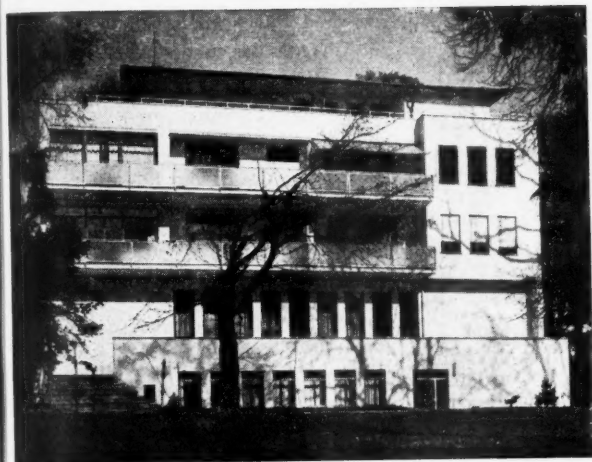
Above right: Tower, International Horticultural Exhibition, Hamburg. Architect: Bernhard Hermkes, Dipl.Ing.

Left: Office building, Frankfurt. Architects: Gießer and Mäckler

Right: Bridge, International Horticultural Exhibition, Hamburg

Below left: Reading room, International Horticultural Exhibition, Hamburg. Architect: Bernhard Hermkes, Dipl.Ing.

Below right: Home for Old People. Architect: E. Breitling, Dipl.Ing.





# Report of the Architectural Education Joint Committee on the Training and Qualification for Associate Membership of The Royal Institute of British Architects

THE COUNCIL of the Royal Institute have had under consideration two reports from the Architectural Education Joint Committee. This Committee was composed of the following members: Mr. D. H. McMorran [F] (Chairman), Mr. D. H. Beaty-Pownall [F], Mr. L. A. Chackett [F], Professor R. J. Gardner-Medwin [F] (in place of Mr. J. R. Tolson [F], resigned), Mr. F. E. Green [A], Mr. J. Kenneth Hicks [F], Mr. Michael Patrick [A], Mr. J. E. Ralph [A], Mr. E. M. Rice [F], Professor Stephen Welsh [F], Mr. C. S. White [F].

The first report, which was in the nature of an interim report, was brief and was limited to the following recommendation: 'That the principle that all candidates for the Associateship, R.I.B.A., should be required to pass examinations in uniform lists of subjects be reaffirmed.' The Council, at their meeting in November 1953, approved this recommendation and the principle was accordingly reaffirmed.

The Committee proceeded with the study of a considerable volume of evidence submitted and a review of the syllabus appropriate to each of the R.I.B.A. Examinations. Their conclusions are summarised in the second and final report here published. This was submitted in the first place to the Examinations and Schools Committees and then, with their comments, to the Board of Architectural Education. It was finally sent, with the comments of the Board, to the R.I.B.A. Council.

A full and detailed consideration of the report and the Board's observations was undertaken by the Council. Decisions were reached on the majority of the recommendations, but it was thought that the fundamental importance of certain aspects deserved further examination.

It was decided by the Council at their meeting on 5 January that the report should be published for the information of the general body of members, together with notes showing the decisions reached and the points on which further action was being taken. Explanatory notes to this effect are printed in italics immediately following each recommendation set out in the Summary of Recommendations contained in the report.

The Council also decided that it would be of advantage to hold a conference on architectural education towards the end of 1955, in which there could be a full exchange of views. The Officers of the Board of Architectural Education have been entrusted with considering the preliminary arrangements for this conference and making suggestions as to speakers, papers and procedure.

## THE SECOND REPORT

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### APPENDIX A

Syllabuses for Intermediate Examination

### APPENDIX B

Syllabuses for Final Examination

## I. PREFATORY NOTE

The Architectural Education Joint Committee were appointed in April 1952 to enquire into architectural education, and to report with the following Terms of Reference:—

1. To investigate the various means of attaining the qualifications for Associate Membership, and to prepare an advisory memorandum to give guidance on (a) the various methods of training, (b) the minimum standard of knowledge and attainment considered necessary, and (c) the means by which such minimum attainment can be achieved by the various methods of training.
2. To consider under what conditions courses based on part-time office and school attendance can be accorded recognition for exemption from the R.I.B.A. Final Examination.

An Interim Report was submitted to the Board of Architectural Education in June 1953 recommending certain changes in the examination requirements for the Associateship R.I.B.A. The Council R.I.B.A. accordingly decided, on the advice of the Board, to reaffirm the principle that all candidates for the Associateship R.I.B.A. should be required to pass examinations in uniform lists of subjects.

In accordance with the instructions of the Board the Joint Committee have continued their enquiries into the matters covered by their Terms of Reference, including the subjects of the examinations, and now submit a Second Report for the consideration of the Board. If approved, this Report could form the basis of an advisory memorandum for general publication.

The Committee have held 18 meetings since presenting their Interim Report. The Council approved a recommendation of the Board that any advisory memorandum for general publication should be drawn up by the Board with the advice of the Examinations and Schools Committees, and further, that this memorandum should take account of the views expressed in the report of the Special Committee on Architectural Education 1945.

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## II. SUMMARY OF RECOMMENDATIONS

1. Requirements for Probationership. That drawings and sketches should no longer be required to be submitted with applications for Probationership R.I.B.A. Approved.

**2. Standard of Attainment in Exempting Examinations.** That for the purpose of exemption from its examinations the Royal Institute should require a minimum level of attainment, and that this standard should be similar to that required of candidates in the R.I.B.A. Examinations.

*Approved.*

**3. Practical Experience Period.** That as from 1 January 1960 the minimum period of practical experience to be gained by candidates for Associateship R.I.B.A. should be two years, of which at least one year should be subsequent to the Final (or equivalent 'recognised') Examination (except the Examination in Professional Practice and Practical Experience), and that an announcement to this effect should be made as soon as possible.

*Approved with the amendment that the words 'as from 1 January 1960' be deleted and the words 'in order to give six years' notice' be added to the end of the recommendation.*

**4. Qualifications of Architectural Teachers.** That architectural teachers (as distinct from specialist lecturers who are not architects) should have gained at least three years' experience of architectural practice before starting to teach, and that the whole subject of all teachers' qualifications should be investigated by the Visiting Board, in relation to the recognition of Schools.

*This recommendation was approved in the following modified form: 'That architectural teachers (as distinct from specialist lecturers who may not be architects) should normally have gained three years' experience of architectural practice before starting to teach, and that the whole subject of all teachers' qualifications, salaries and employment should be specially investigated by the Visiting Board in relation to the recognition of Schools and with particular regard to the relationship between teaching and practice, and to the desirability of transfer from one side to the other for temporary periods.'*

**5. Duties of Visiting Board.** That the duties of the Visiting Board should be more clearly defined.

*Approved.*

**6. Reviews of Recognised Schools.** That the provision and distribution of Recognised Schools should be subject to review every five years with greater emphasis on efficiency than on geographical location.

*The principle of this recommendation was approved, but the Council placed it on record in the following wording: 'In the interest of students the provision of recognised schools should be reviewed every five years, the Royal Institute being prepared to extend recognition in suitable cases, or to withdraw it where an adequate standard is not maintained; the efficiency of a school being regarded as of greater importance than its geographical location.'*

**7. Exemption from Testimonies of Study.** That 'Listed' Schools, and Schools recognised for the purpose of exemption from

the Intermediate Examination, should be eligible to apply for exemption from the preparation of Testimonies of Study or the submission of equivalent studio work, subject to certain conditions.

*Approved.*

**8. Conditions of Recognition of Part-time Courses.** That the Board should adopt certain conditions for the purpose of recognising part-time courses for exemption from the R.I.B.A. Examinations.

*This recommendation to be given further study. See footnote at end of recommendations.*

**9. Engagement of Junior Staff.** That it should be laid down in the Code of Conduct that Members who engage juniors (other than clerical staff) without the necessary general educational qualifications for Probationership are not acting in a proper professional manner.

*This recommendation was referred for study jointly by the Executive Committee of the Council and the Practice Committee.*

**10. Full-time Training.** That the Board should investigate the possibility of more candidates for Associateship R.I.B.A. receiving at least two years' full-time training in a Recognised School.

*Approved.*

**11. R.I.B.A. Examinations.** That the R.I.B.A. Examinations should be designed to guide the studies of external candidates as far as possible on the lines adopted in Recognised Schools.

*Approved.*

**12. Publication of Revised Syllabuses.** That revised syllabuses and other relevant documents for the R.I.B.A. Intermediate and Final Examinations should be published and that they should be subject to regular review, as a guide to students and teachers, and for reference by external and internal examiners and members of the Visiting Board.

*This recommendation was approved, subject to the following comment by the Board, which the Council accepted: 'The Board accept the Syllabuses as covering the general body of knowledge that an architect is expected to have, subject to their being edited by the Examinations Committee and the Schools Committee with the assistance of the Co-ordinating Examiners for the R.I.B.A. Examinations.' See also footnote at end of recommendations.*

**13. R.I.B.A. Examinations in Architectural Design.** That the Design Examinations, for candidates taking the R.I.B.A. Examinations, in their present form should be discontinued and replaced by a new form of examination based on the Testimonies of Study.

*The Board suggested that the Examination in Design should not be eliminated, but possibly reduced to one day only. This matter is to be given further study. See footnote at end of recommendations.*

**14. Joint Training Committee.** That the Royal Institute should promote a conference of builders and the allied professions with the object of establishing a standing joint committee on training for all sides of the building industry.

*Approved.*

*NOTE: This conference is separate from that referred to in the introduction published above.*

#### NOTES ON RECOMMENDATIONS

*A Sub-Committee has been convened on which the Council and the Board of Architectural Education are equally represented, to give further study to the matters raised in recommendations 8 and 13.*

*With regard to recommendation 13, the Council appreciated that if the final decision were to retain the Design Examinations, some modification to the revised Syllabuses proposed and referred to in recommendation 12 might become necessary, owing to the need to reconcile the subject matter on which candidates were examined with the length of the Examinations.*

### III. THE METHODS OF TRAINING

**1. Entry and Probationership.** Those intending to become Associates R.I.B.A. must be prepared to submit to a series of examinations held or recognised by the Royal Institute. Since the statutory registration of the profession in 1931 and 1938, whereby the use of the title 'Architect' is restricted to those included in the Register, these examinations have also been recognised by the Architects Registration Council of the United Kingdom. To gain entry to the examinations, candidates must at present produce satisfactory evidence of their general education, and ability in drawing. They are then admitted as Probationers R.I.B.A.

**2. General Education.** The required minimum standard of education is set out in the pamphlet 'Membership of the R.I.B.A.'

**3. Draughtsmanship.** Skill in drawing is necessary to the architect, but a natural gift is not essential, and the necessary degree of facility can soon be acquired. It would help to attract suitable entrants to the profession if attention were to be diverted from draughtsmanship to general education, by waiving the submission of drawings and sketches with applications for Probationership. (Recommendation 1.) This does not mean that an interest in drawing may not be regarded as evidence of aptitude for architecture, but that those who may not have been encouraged to draw while at school would no longer be deterred from entering a profession for which imagination, intellect and character are the best qualifications.

**4. Present Methods of Training.** Candidates who are qualified for Probationership may at present pursue their training by the following methods:

(a) *Recognised Day Schools (Final).* They may gain admission to day schools of

architecture whose examinations are recognised as exempting from the Intermediate and Final Examinations of the Royal Institute. After passing the school examinations (usually in a minimum of five years full-time) they must obtain practical experience in architectural offices and/or in connection with building works in progress. They are then eligible to take the required examination in Professional Practice.

(b) *Recognised Day Schools (Intermediate).* They may gain admission to day schools of architecture whose examinations are recognised as exempting from the Intermediate Examination of the Royal Institute. After passing the school examinations (usually in a minimum of three years full-time) they may continue as day students or obtain employment as junior architectural assistants and pursue their studies with the help of part-time day and/or evening school classes if these are available. They must then prepare and gain approval of a series of specified designs and drawings (Testimonies of Study) (or do equivalent studio work if they are attached to schools with Intermediate recognition), and may then (usually after not less than two years) present themselves for the Final Examination of the Royal Institute. If successful they must (unless they have already been engaged in architectural work for six years) obtain additional practical experience, and they are then eligible to take the final examination in Professional Practice.

(c) *Unrecognised Day Schools.* They may gain admission to day schools of architecture which have no recognition of their examinations. They must then prepare and gain approval of 27 sheets of specified drawings (Testimonies of Study) (or do equivalent studio work if the school is 'listed' by the Royal Institute for this purpose), and may then (usually after not less than three years) present themselves for the Intermediate Examination of the Royal Institute. If successful they may then proceed to the Final Examination as in case (b) above.

(d) *Part-time Training.* They may become pupils or apprentices to architects, or obtain employment as learners or junior assistants in architectural offices, and may be able to attend the few part-time day or evening schools whose examinations are at present recognised as exempting from the Intermediate Examination of the Royal Institute. After passing the school examinations (usually in a minimum of five years part-time) they may proceed to the Final Examination as in case (b) above. If they attend part-time day or evening schools which have no recognition for their examinations, or if they study privately or with the help of correspondence courses, they must proceed to the Intermediate and Final Examinations of the Royal Institute as in case (c) above.

(e) *Other Combinations.* The foregoing courses may be combined in various ways.

Students may transfer from one type of school to another, or the pupil or junior assistant may enter a recognised school after passing the Intermediate Examination of the Royal Institute.

5. *Selection of Entrants.* There does not seem to be any way of devising satisfactory aptitude tests for architects and the acceptance or refusal of students or pupils must be left to teachers or architect-employers. The possibility of co-operation in this matter is referred to in Section VI below. The minimum age of entry is controlled by the required standard of general education. Such education may continue to the age of 18 or 19, and there may be exceptional cases where an entrant begins his architectural studies even later, after national service or for other reasons.

#### IV. RECOGNISED SCHOOLS

6. *Special Committee.* The training of architects in full-time Schools of Architecture, some within or in association with universities, holding their own 'recognised' examinations, was the subject of the Report of the Special Committee on Architectural Education, published in 1945. That Report should be familiar to everyone concerned, and it is therefore unnecessary to make detailed reference to it.

7. *General Object of School Courses.* The objects of any school are to impart knowledge, to add to knowledge, and to create respect for knowledge. Within these general terms, the staff of a school of architecture will instruct and guide students in the principles of planning and construction, and help them to apply these principles in the unifying process of design. They will also teach the history of architecture and the legal and administrative aspects of professional practice. The degree of emphasis given to the several parts of the curriculum is found to vary between school and school according to the outlook and ability of those concerned, and it is desirable that there should be such variety, with scope for experiment.

8. *Standard of Exempting Examinations.* For the purpose of exemption from its examinations the Royal Institute should require a *minimum* level of attainment, and this standard should be similar to that required of candidates in the R.I.B.A. Examinations. (*Recommendation 2.*)

9. *Practical Experience during School Courses.* Students must be given a sense of the professional responsibilities which they will be required to assume as architects, and they should therefore be brought into practical contact with architects' offices and building operations during their school training. Occasional visits to buildings in progress are of limited value, but systematic inspections, based on a study of the relevant working drawings, may usefully be undertaken with the help of local architects. A knowledge of materials, tools and processes can be given through lectures and demonstrations conducted

jointly with a School of Building, and the use of a workshop and/or building laboratory, properly equipped and staffed, is a valuable asset to an architectural school. Actual participation by students during term time in the design and supervision of building works for which members of the teaching staff are the responsible architects may sometimes be possible, and although it may raise educational and professional difficulties, it affords one method of giving the degree of practical experience required.

10. *Practical Experience outside School Courses.* After completing a five-year school course and passing the exempting examination students are required by the Council's recent regulations (which will come into full effect in 1955) to gain a year's practical experience in architectural offices or on building sites before they can qualify as Associates R.I.B.A. This period is too short, because a student will usually be well into his first year in an office before he is able to gain useful experience in the problems of building practice. A period of two years of practical experience appears to be a minimum, of which at least one year should be subsequent to the Final Examination (except the Examination in Professional Practice and Practical Experience). The total length of the training period might then be as much as seven years, but during part of this time the student would be earning, and there would be an inducement to seek architectural work in vacations instead of spending time in casual employment unrelated to architecture or building. This requirement should be brought into force not later than 1 January 1960 and an announcement to that effect should be made as soon as possible. (*Recommendation 3.*)

11. *Teachers.* The Special Committee emphasised the need for teachers with experience of architectural practice. During the present enquiry an invitation was sent to all schools of architecture to supply anonymous particulars of their full-time staffs. Replies were received during the autumn of 1952 from 15 schools recognised for exemption from the R.I.B.A. Final Examination, five schools recognised for exemption from the R.I.B.A. Intermediate Examination, and seven other schools. These replies covered 165 teachers who gave the following information: Age; brief account of own architectural education; date of election as A.R.I.B.A.; date of beginning full-time teaching; brief account of occupation between the foregoing dates; any special qualifications for teaching.

The results were as set out in the Table. Statistics of this kind must be treated with reserve, as they cannot reflect individual ability, but it will be noted that out of 165 full-time teachers 34 (or 20.6 per cent) began teaching before election as Associate R.I.B.A., and a further 58 (or 35.1 per cent) began teaching within three years of their Associateship. It appears that 25 of these had had no practical 'office' experience of the profession. This situation



	Actual Numbers	Percentage of Total
Aged under 30 .. .. .	33	20.0%
Aged 30 to 40 .. .. .	91	55.2%
Aged over 40 .. .. .	41	24.8%
		100.0%
Began teaching before attaining A.R.I.B.A. ..	34	20.6%
Began teaching within 1 year of attaining A.R.I.B.A.	41	24.8%
Began teaching within 2 years of attaining A.R.I.B.A.	11	6.7%
Began teaching within 3 years of attaining A.R.I.B.A.	6	3.6%
		55.7%
No office experience before teaching .. .. .	25	15.2%
Teaching in own School .. .. .	74	45.0%

is unsatisfactory and the whole matter should be investigated by the Visiting Board, which has the necessary authority to conduct a full enquiry. It should be a rule that architectural teachers (as distinct from specialist lecturers who are not architects) should have at least three years' experience of architectural practice before starting to teach, and the Visiting Board should have regard to this requirement when considering the recognition of schools (Recommendation 4). The conditions of employment of specialist lecturers and demonstrators should be such as to attract suitably qualified persons.

**12. Visiting Board.** The Visiting Board has the responsibility of inspecting the work of recognised schools, or schools applying for recognition. Members of the Board should have clearly before them the minimum standards of knowledge and attainment required for Studentship and Associateship, as defined by the programmes, syllabuses, and question papers issued by the Royal Institute. They should ensure that comparable minimum standards are maintained through recognised school courses and examinations; and they should have regard to the numbers of students; the accommodation; the numbers, qualifications and professional experience of the teaching staff; and the arrangements for co-operation with architects working in the neighbourhood. It is desirable that the Visiting Board (and not only the Officers as at present) should be responsible for inspecting the exhibition of studio work from recognised schools which is held annually by the Royal Institute. These duties of the Visiting Board should be more clearly defined. (Recommendation 5.)

**13. R.I.B.A. Policy.** The policy of the Royal Institute is to grant recognition only to strong and suitably distributed schools, capable of giving the best possible training to the intending architect. In the interest of students the provision of Recognised Schools should be reviewed every five years, the Royal Institute being prepared to extend recognition in suitable cases, or to withdraw it where an adequate standard is not maintained, the efficiency of a School being regarded as of greater importance than its geographical location. (Recommendation 6.)

## V. UNRECOGNISED SCHOOLS

**14. Difficulties of Unrecognised Schools.** A number of unrecognised schools has grown up to meet local demands which cannot be met by the recognised schools. These schools are at the disadvantage of being compelled to adapt their curricula to fit the present requirements of the External Examinations of the Royal Institute. Their programmes of studio work must conform to the pattern of the R.I.B.A. Testimonies of Study; but those 'listed' schools whose studio work is accepted in lieu of Testimonies of Study complain that this concession operates against students because of difficulties of timing. (Note: By the recent re-arrangement of the dates for submission this difficulty has now been resolved.)

**15. Testimonies of Study.** The Testimony of Study system was discussed in the First Interim Report submitted to the Board in June 1953. This states that the preparation of Testimonies of Study is a necessary and useful prelude to the External Examinations of the Royal Institute for the student who has to work independently or with the minimum of tuition. It follows that wherever organised courses of tuition are found to be required every possible encouragement should be given to teachers and students to devise their own programmes of studio work, the R.I.B.A. Testimony of Study scheme being taken as an indication of the field to be covered. 'Listed' schools should therefore be eligible to apply for exemption from the preparation of Testimonies of Study or the submission of equivalent studio work, provided they submit to inspection by the Visiting Board and that two External Examiners, approved by the Board, are appointed to examine candidates' studio work. Schools with Intermediate recognition should be eligible to apply for similar exemption in respect of the studio work of candidates for the R.I.B.A. Final Examination. Such exemptions should be subject to review after five years, and it should be made clear that they are not a preliminary to the granting of recognition for exemption from the R.I.B.A. examinations. The suggested procedure would not only be in the interests of the students and schools concerned, but would give the Board some degree of supervision of the

work done in unrecognised Schools. (Recommendation 7.)

**16. Influence of R.I.B.A. Examinations.** The character of the R.I.B.A. Examinations must obviously have a deep influence on architectural education, and it is imperative that the range of subjects and the detailed syllabuses should be designed rather for their effect on studies than for their mere convenience as examination tests. If students can be persuaded that the examination papers are valuable signposts to progress and not mere obstacles in the way, some of the disadvantages of unrecognised courses of training will be overcome.

## VI. PART-TIME TRAINING

**17. Demand.** Notwithstanding the provision of full-time schools, many encouraged by R.I.B.A. recognition, and, with one exception, largely financed from public funds, a lively demand continues for part-time day and/or evening tuition for those engaged in architects' offices. It is estimated that not less than one-third of the entrants to the profession still receive their training by this means, and it is the duty of the Royal Institute to study their needs and to improve the courses of training open to them. Careful attention must therefore be given to the possibility of bringing these entrants within the sphere of the system of recognised schools.

**18. School-Office Co-operation.** The key to improvement in this respect is closer co-operation between school and office. To some extent in London, and elsewhere, the Royal Institute has encouraged such co-operation by according Intermediate recognition to part-time schools, but little attempt has yet been made to enlist the active support of practising architects in making such training fully effective. The courses at present recognised for Intermediate exemption have been made of five years' duration, in an attempt to equate the lecture and studio time to that of the day schools, disregarding altogether the educational value of the time spent in the office and on building work. The Board's policy, exemplified by the Report of the Special Committee, of concentrating attention on training in recognised full-time schools, may well have led some architects to feel that responsibility for the rising generation has been taken out of their hands, but there is evidence of keen interest in the subject among both official and private practitioners.

**19. Release for Day-time Study.** It is sometimes stated that evening tuition puts an undue physical and mental strain on both students and teachers, especially when the day-time employment, so far as design is concerned, is unsympathetic or unhelpful to the course of training. On the other hand, some teachers may feel stimulated by pupils who are in daily touch with architectural and building practice and problems. It is also stated that the limited evening periods do not permit adequate tuition to



be given in the preparation of design drawings.

It is reasonable to conclude that part-time courses can be improved by providing for a proportion of day-time study, and willingness to make arrangements for such study would provide practical proof of the employer's concern for the interests of the student.

**20. Conditions of Recognition of Part-time Courses.** The following conditions should be adopted by the Board for the purpose of recognising any part-time course for exemption from the R.I.B.A. Examinations:—

(a) Satisfactory arrangements for local consultation between architect-employers and teachers on the selection of candidates, their release for school training, and their practical training in office time.

(b) A new Form of Undertaking (to be prepared by a suitable Joint Committee of the R.I.B.A.) to be entered into by architects, Heads of Schools, and trainees, providing, *inter alia*, for release for day-time study for an aggregate period of not less than 40 days in each year, excluding office holidays, subject to periodical interchange of reports between office and school.

(c) Adequate staffing and accommodation for both day and evening tuition for an average of at least ten students in each year, with suitable arrangements, where necessary, for transport and overnight lodgings.

(d) A satisfactory curriculum, covering the appropriate fields of study, followed by exempting examinations held under the approved conditions with the assistance of External Examiners (one for Intermediate and two for Final) familiar with the pass standards required.

(e) In order to qualify for Final recognition, part-time post-Intermediate courses to be conducted in Schools already holding five years' full-time courses recognised for exemption from the Final Examination.

(f) Periodical inspection by the Visiting Board. (*Recommendation 8.*)

**21. Employers' Responsibility.** These conditions are largely the same as those now applying to recognised schools, but (a) and (b) would place new responsibilities on employers. It is for the Royal Institute to remind Members of their duty to the profession in respect of education, and there is good reason to believe that architects would respond to a scheme to which they could contribute their own experience and from which they would benefit by the greater loyalty and efficiency of their junior staff. It should be laid down in the Code of Conduct that Members who engage juniors (other than clerical staff) without the necessary general educational qualifications for Probationership are not acting in a proper professional manner. (*Recommendation 9.*)

**22. Length of Part-time Courses.** It seems

reasonable to expect that the field of study up to Intermediate level, which can be covered in three years' full-time, could be covered in a minimum of four years' evening tuition supplemented by day-time study and by suitably varied office work. It should be possible to reach Final level in a further three years of part-time study, similarly supplemented. The part-time student would, therefore, be able to reach an examination exempting from the External Final Examination of the Royal Institute in a minimum of seven years from the commencement of training.

**23. Practical Experience.** The student who has spent less than six years in architectural employment is still required to gain further practical experience after passing the Final Examination (except the examination in Professional Practice and Practical Experience). When the period of practical experience is extended (Paragraph 10) the part-time student will still have to gain a year's post-examination experience and the total length of his minimum training period will be eight years.

**24. Interchange of Courses.** Some architects believe that the best training can be obtained by combining full-time and part-time courses. The simplest example is that of the student (and there are many such at the present time) who attends a full-time school up to Intermediate level, and then proceeds to Final level as a part-time student. Alternatively, the student who has done well in a course of part-time training up to Intermediate level may benefit both himself and a school by proceeding to Final level in a full-time course. (Some University schools accept a student for a three-year degree course if he has passed the Intermediate Examination, and other schools accept a student for a two-year diploma course on this basis.) There are differences of opinion about the advantages and disadvantages of these alternatives, and it is unnecessary to be dogmatic on this point. Provided that a sufficiently high standard of part-time training can be assured, it is desirable to encourage interchange of office and school training by the further recognition of suitably organised part-time courses in accordance with the conditions set out in Paragraph 20 above. There is a strong case for recognition of Intermediate part-time courses on these lines, but the recognition of Final part-time courses will need to be approached with caution.

It is the duty of the R.I.B.A. to uphold the standard for entry into the profession and there must not be a lower standard for part-time than for full-time entrants. The Board should investigate the possibility of more candidates for Associateship receiving at least two years' full-time training in a recognised school. (*Recommendation 10.*)

## VII. PRIVATE STUDY

**25. The Independent Student.** For those students who choose to study privately, with or without postal tuition in some subjects, and for students of schools which,

for various reasons, may not qualify for recognition, the Royal Institute must continue to hold its external examinations. In the interest of such candidates these examinations should be designed to guide their studies as far as possible on the lines adopted in recognised schools. (*Recommendation 11.*)

## VIII. EXAMINATIONS

**26. Uniformity of Scope.** It is an essential principle, recently re-affirmed by the Board, and the Council R.I.B.A., that all candidates for the Associateship should be required to pass examinations in uniform lists of subjects. The examination syllabus, applicable to both internal (recognised) and external examinations must represent at least the minimum standard of knowledge considered necessary; and the minimum standard of attainment should be established, so far as practicable, by an agreed marking system.

**27. Flexibility of Training.** At the same time the requirements of an examination system, recognised for statutory purposes by the Architects Registration Council of the United Kingdom, should not be allowed to cramp the initiative of teachers or prevent variety and experiment in the conduct of courses. In this matter the wisdom of a united profession should be applied with the sole object of securing the best possible training for each individual student.

**28. Syllabuses.** Revised syllabuses for the R.I.B.A. Intermediate and Final Examinations, prepared in accordance with the instructions of the Board, in consultation with the Committee of Moderators and with the help of individual members experienced as examiners, are given in Appendices A and B to this Report. After consideration by the Board they should be published as a guide to students and teachers and for reference by external and internal examiners and members of the Visiting Board. They should not be regarded as conclusive, but should be subject to regular review. (*Recommendation 12.*)

**29. Conduct of Examinations.** All internal and external examinations for statutory qualifications must necessarily be conducted under proper conditions, the question papers being issued and the candidates supervised by responsible invigilators. Marking, according to a pre-arranged scheme of values, should be done by external examiners, or by internal examiners subject to sample checks by external examiners. All candidates should be orally examined by, or in the presence of, the external examiners. The use of text books or reference books in the examination room cannot be allowed. Candidates should be supplied with any information or data which, for the purpose of the questions, they need not be expected to have committed to memory.

**30. R.I.B.A. Examinations in Architectural Design.** When the Royal Institute first proposed to set up an examination system there were some eminent architects who felt

there should be no attempt to assess ability in design by means of examinations. The contrary view prevailed, however, and for more than half a century it has been the practice of the Royal Institute to hold 'external' design tests based on set subjects, of which the title is announced a week beforehand, the candidate being held virtually *en loge* for the whole period of the tests. During the period when this procedure was being developed the 'Beaux Arts' system of design was popular in the leading schools of architecture, and it was considered that the architect should be able to analyse a paper problem, produce a series of outline solutions, choose the most promising, and develop it on more or less conventional lines, within a limited time. This particular skill is now held in less esteem, and it is felt that the process of design, to be of value, should be based on more detailed researches into the nature of the problem, the means of construction, and other factors capable of influencing the solution. It is still urged by some that since the architect should have the ability to reach clear decisions on a swift appreciation of a problem and a grasp of essentials, he may fairly be tested in this respect by the existing system; but it must be admitted that in practice he is not required to produce designs under examination room conditions. The conclusion must be that the students' design competitions, conducted by the Royal Institute and other bodies, provide sufficient opportunities and incentives for those who wish to excel in this respect, and that set design tests for all, as a condition of qualification, have become an anachronism.

This point of view has already been adopted in many schools of architecture, and few recognised internal examinations now include set design tests on the lines of the R.I.B.A. Examinations. The design examination in most schools consists of a review of the whole of the candidate's studio work, and in the Final Examination particular value is placed on the 'thesis design' to which the candidate may have devoted the greater part of his time during the last year of his course. There may be a risk that the drawings placed before examiners may not be wholly the candidate's own unaided work, and the influence of the teaching staff may sometimes give a certain uniformity of character to all the designs submitted for examination, but it is generally felt that this is not a serious drawback, compared to the educational advantages which are claimed.

While this attitude to design tests has been developed in the recognised schools, the Royal Institute has greatly elaborated its Testimony of Study system, with the result that the independent student must now produce and submit drawings comparable in volume with the studio work of a student in a recognised school. External candidates frequently have to be reminded that the submission of this work does not constitute an examination in itself, but that it is a necessary preliminary to the examination.

The Design Examinations, for candidates

taking the R.I.B.A. Examinations, in their present form should, therefore, be discontinued, and be replaced by a new form of examination based on the Testimonies of Study. (*Recommendation 13.*)

Students would be required to submit the Testimonies of Study in progressive stages as at present, but the drawings in the last stage (including the necessary working drawings) would form the first part of the Examination in Design and Construction, and would be submitted some weeks before the examination, when, together with the earlier work, they would be seen and marked by panels of examiners consisting of not less than three persons for each candidate, including an examiner in Construction, allowing time for each candidate fully to explain his design. It is understood that, in spite of the declarations that are required, there have been cases of candidates submitting, as Testimonies of Study, work done by others. The suggested procedure would go far to check such abuses. Furthermore, any future extension of recognition of part-time courses, by easing the present pressure on Testimony of Study examiners and external design examiners, would allow more thorough consideration to be given to each submission.

**31. Educational Advantages of Internal Examinations.** The system of recognition of school courses and examinations is based on the conception that education is more important than mere qualification. Impersonal external examinations, such as those held by the Royal Institute and many similar professional bodies, however well-conceived and impartially conducted, are felt to be an impediment, and certainly tend to be regarded as such by the student. The trend towards internal examinations reflects the belief that those who have framed the courses of instruction, and who know the capabilities and failings of each student, are also best fitted to decide whether he has reached the necessary minimum standard of knowledge and attainment for professional qualification. Provided, therefore, that recognised internal examinations are conducted to the satisfaction of the Visiting Board, it should be the policy of the Royal Institute to make the fullest use of them, and to reduce the number of candidates taking external examinations.

**32. R.I.B.A. Special Final Examination.** It is necessary to provide a means of entry to the Associateship R.I.B.A. for those who decide to adopt the profession at a later age, or who, for some other reason cannot be required to qualify for the Probationership nor to submit to the Intermediate Examination. Such applicants must be not less than 30 years of age (to be raised to 35 in 1958). The Special Final Examination is identical with the Final Examination (with the exception of Subject F, Thesis), but in order to gain admission to it, instead of producing Testimonies of Study, candidates are required to submit particulars of their own architectural work executed or otherwise. In the event of an examination in Testimonies of Study being substituted for

the set design test in the Final Examination, it would still be necessary to retain a design test in the Special Final Examination, only for those candidates whose architectural work does not provide sufficient evidence of individual ability in this respect. The same principle might well apply to Licentiate R.I.B.A. who, on seeking admission to the Fellowship, must in all cases at present take a set design test in addition to submitting particulars of their architectural work.

## IX. RELATIONSHIP WITH THE BUILDING INDUSTRY

**33. Need for Co-operation.** Many people concerned with the subject feel that the training of the architect should be linked with training for management in the building industry. Builders have to recognise the situation that managerial posts may properly be filled either by promotion from the crafts by way of general foremanship, or through professional channels such as building surveying or accountancy. This creates difficulties in the organisation of training courses and in the establishment of a standard of qualification. Some schools already aim at providing a common training ground for the technical, managerial, and professional components of the industry. It has been suggested that this kind of training might well be further developed, and, in so far as it would keep architectural students in closer touch with the practical and economic aspects of design, should be welcomed.

**34. Practical Experience.** When the practical experience requirements for Associateship R.I.B.A. come into force in 1955 there will be an increased demand for situations on building sites in the capacities of assistant clerks-of-works, junior surveyors, and the like. It may be difficult for builders to help the architectural profession in this respect, because of the demands of their own trainees, but it seems advisable for the Royal Institute to make some enquiries on the point. Young men training for the building industry would gain much from periods spent in architects' offices and it might therefore be possible to make reciprocal arrangements.

**35. Joint Committee on Training.** Closer liaison between builders, surveyors, engineers, and architects, on training matters would seem to be most desirable, and the Royal Institute should promote a conference with the object of establishing a standing joint committee to study the subject and promote suitable developments. (*Recommendation 14.*)

## APPENDICES

*The following notes were made by the Board on Appendices A and B: Appendix A: Intermediate Examination. Part 1: Subjects 1a and 1b: History and Appreciation of Architecture: The Board would give general approval to the syllabus for the papers on the History and Appreciation of Architecture subject to a preliminary statement being*

*drafted to convey to candidates the intentions underlying the two sub-divisions of the paper.*

*Appendix B: Final Examination. Part 1: Subject 1a: The Testimony of Study: That the Panel of Examiners should have discretionary power to allow a relegated candidate, instead of submitting an entirely new scheme, to submit his original scheme, supplemented by additional work as indicated by the Examiners. Part 2: The Thesis: The Board are not at this stage prepared to comment upon this section of the report. They wish to give further consideration to a suggestion made by the Examinations Committee that the Thesis should be omitted from the examination, its purpose being served by the acceptance of the report to be required under section 6 of the Subject 1a of Part 1, the Examination in Design and Construction.*

*The Council approved the proposals in principle, subject to further consideration by the Board of Architectural Education and a final decision in regard to recommendation 13.*

## APPENDIX A

### SYLLABUS FOR THE INTERMEDIATE EXAMINATION

#### PART 1: HISTORY AND APPRECIATION OF ARCHITECTURE

##### Subject 1a: General

###### (i) Preclassical.

(ii) European architecture from c. 750 B.C. to the end of the 18th century A.D.

(iii) 18th century to the present day. An outline of the development of the arts of design and construction of buildings—domestic, religious, ecclesiastical, secular, commemorative—based on the study of: (a) Plan, section, elevation and structure. (b) Social and natural influences, and the materials affecting development. (c) The styles of architecture up to the end of the 18th century with attention to walls, floors, vaults, roofs, towers and spires, doors, windows, fireplaces, stairs and the orders of architecture. (d) The growth of scientific and technical knowledge and the various movements and trends in design during the 19th and 20th centuries.

##### Subject 1b: Appreciation

The nature of architecture; building, architecture and engineering.

The appreciation of the development of the art of building based on the study of an outline of European architecture from c. 750 B.C. to the present day with attention to:—

Enclosure of space; elements of composition.

General development of structure and the use of materials.

Materials: their effect on design; choice of forms; logical expression of structure.

Plan: elements; evolution, development and composition; effect of methods of construction and of construction overhead; organic and inorganic architecture; plan as an expression; the grouping of buildings.

Composition: form, unity; proportion

and scale; choice and maintenance of scale; voids and solids; expression, character and function; the grouping of buildings.

Characteristics of the historic styles.

Types of buildings; functional types developed in response to needs and in accordance with a logical analysis of the problems involved.

#### PART 2: DESIGN AND CONSTRUCTION

##### Subject 2a: The Testimony of Study

The candidate is to submit his solution to any one of the programmes marked 'B' in the set of three Design Programmes as evidence of his ability to design and to produce working drawings for a simple building generally not exceeding two stories high, which is efficient in its arrangement, sound in its construction, appropriate in form and materials, satisfying in its proportions and scholarly in its detail. The candidate should bear in mind that construction is not a separate subject distinct from design, but that the two are complementary to each other.

The candidate will be required to prepare sketch plans for a building, including the layout of its site, suitable for presentation to a client.

The working drawings are to be prepared on linen or tracing paper to an appropriate scale showing all construction, services and equipment, together with detailed drawings to a larger scale as may be appropriate to indicate clearly to a builder the designer's intentions.

Candidates will be expected to ensure that the building and the working drawings will satisfy local building regulations and by-laws.

The working drawings are to be accompanied by typed specification notes describing the materials and workmanship.

All the above-mentioned work is to be submitted by a specified date some weeks before the Examination. The candidate will be required to discuss with a panel of Examiners the design and the planning of the building and the method of construction adopted.

##### Subject 2b: General Applied Construction

This part of the examination will consist of detailed drawings to an appropriate scale, and written answers illustrated where appropriate by annotated and dimensioned sketches.

The candidate will be expected to have a knowledge of detailed construction from basic principles for a simple building not exceeding two stories high.

Portions of buildings are to be studied in relation to each other and the building to which they belong. The properties and uses of building materials should be studied from the outset.

The work to be covered will include foundations, floors, walls, roofs, staircases, windows, doors, fireplaces and heating appliances; properties and uses of common materials and finishes and their application; waterproofing; characteristics of soils; heating, plumbing, water supply, gas,

lighting, drainage; together with details of built-in equipment.

##### Subject 2c: Building Science (Paper in Structure)

The basic principles governing the design and calculation of the more commonly used structural elements and the application of these principles to simple problems relating to steel, reinforced concrete and timber, singly or in combination, and the structural use of brickwork and stone. Both analytical and graphical methods of solution may be required.

These principles will include conditions of equilibrium, centres of gravity, tension, compression and shear forces, bending moments, section modulus, radius of gyration, moment of inertia, combined bending and direct stress, elasticity and the relationship between stress and strain. They will not include continuous or semi-continuous bending moments, monolithic construction or theories relating to statically indeterminate structures which may require higher mathematical analysis.

Problems may relate to simple structural members including timber joists and posts, steel beams and stanchions, simply supported reinforced concrete rectangular beams, lintels and slabs and concentrically loaded reinforced concrete columns, the strength and stability of walls in brick, stone and mass concrete, and the tensile and compressive forces induced in members of simple framed structures such as roof trusses by vertical and inclined loads.

Problems relating to reinforced concrete will assume the use of mild steel rods and normal concrete mixes, but not methods of prestressing or post-tensioning.

##### Subject 2c: Building Science (Paper in Services and Acoustics)

Water supply requirements for habitable buildings, sources of supply, properties in water and their effect on persons and materials used; storage within the building; the service from mains entry to draw-off points; insulation materials and workmanship.

Sanitary conditions and requirements: cesspits, septic tanks, sewers; drainage systems, laying of drains; sanitary fittings, jointing and piping; waste systems, storm water drainage and plumbing; materials and workmanship.

Principles and theory of heating, comfort conditions, humidity, convection, radiation; heating appliances and fuels; heating methods for buildings of a domestic scale, direct and indirect systems; hot water installations and equipment; insulation; materials and workmanship; cooking equipment.

Principles and theory of ventilation; factors affecting standard of ventilation; methods of providing natural and mechanical ventilation.

Requirements and factors affecting natural and artificial lighting; relationship of lighting to architecture; nature of light; theories and definitions, colour and light; reflection of light; refraction of light; the



eye, physical reactions of the eye, discomfort due to light; quantity and quality of light, size and position of light source and shadows. Artificial light sources operation and efficiency and suitability. Electricity, wiring diagrams of installations for a building of domestic scale.

Principles and theory of thermal and sound insulation and acoustics; factors affecting insulation, and materials and methods used; value and economics of thermal insulation; sound transmission in buildings, air-borne and structure-borne sound; reflection, flat, concave and convex surfaces; reverberation, Sabine and other formulae.

#### Subject 2c: Building Science (Paper iii) Properties and Uses of Materials

Candidates will be examined in the properties of the common building materials and finishes under the following headings as they may apply: Quarrying and dressing; conversion, structure; chemical, physical and mechanical properties; tests; strengths; grading; selection; sizes; uses; industrial processes; thermal and sound insulating properties; relations and reactions when combined and incorporated; decay; efflorescence; staining; corrosion; rot.

*Note:* The candidate will not be examined in specifications in this paper, but the fact that specification notes are required in the examinations in Design and Construction should be borne in mind by the candidate during his reading and study.

### APPENDIX B

#### SYLLABUS FOR THE FINAL EXAMINATION

##### PART 1: DESIGN AND CONSTRUCTION

###### Subject 1a: The Testimony of Study

This part of the examination gives the candidate an opportunity (1) to investigate an architectural subject which interests him and (2) to incorporate his findings in a set of drawings illustrating the design and construction of the subject.

The Royal Institute will from time to time issue lists of suitable subjects. The candidate will be required to select one of these subjects, choosing his own site and drawing up his own programme. The programme must be submitted to the Royal Institute for approval by the Examiners before work upon the design is actually started. The candidate should investigate the nature of the subject, making an historical survey where relevant. He should then formulate the programme giving the schedule of accommodation and all relevant particulars of the locality and site chosen.

The design may have a specialised bias, e.g. towards decoration or construction. The candidate is reminded that theoretical construction, services and acoustics, and the study of materials and specifications are not separate subjects distinct from design, but that all are complementary.

The drawings for submission will vary with the type of design and the trend of

study, but the following list indicates the minimum considered necessary to describe a design which does not involve specialised study.

1. A map of the locality, showing the site and its surroundings, approaches, and services affecting the scheme.
2. A block plan, drawn to an appropriate scale, showing the site as developed.
3. Plans, sections, and elevations describing the whole scheme, drawn to an appropriate scale, but not less than 16 ft. to 1 inch.
4. One study of a portion of the interior showing decorative finishes and furnishings.
5. One perspective sketch of the exterior.
6. A concise report in three sections as follows: (a) A statement of the needs to be served by the project; reasons for the choice of locality and site; a list of the sources of information, including buildings visited and bibliography. (b) A schedule of accommodation. (c) A statement of the reasons for the plan and form of design adopted, together with such information as is necessary to amplify the drawings.
7. A complete set of working drawings to  $\frac{1}{8}$  inch scale.
8. An appropriate number of detailed drawings to a suitable scale.
9. Specification notes describing the materials to be used and the workmanship required. The preliminary clauses should also be covered.
10. Detailed structural calculations of a portion of the building from foundations to roof.

Designs and drawings produced in practice or in employment as assistant, are not admissible.

Drawings must be delivered flat. Models may not be submitted.

The report and specification notes must be typewritten on foolscap paper, using one side of the paper only, and must be bound in stiff covers. Any illustrations included in the report, as distinct from design drawings, must be bound up with the text.

All the above mentioned work is to be submitted by a specified date some weeks before the Examination. The candidate will be required to discuss with a panel of Examiners the design and planning of the building and the method of construction adopted, including the basic principles underlying the design of the specialised services and equipment of the building.

###### Subject 1b: Advanced Applied Construction

This part of the examination will consist of written answers illustrated where appropriate by annotated and dimensioned sketches.

The candidate will be expected to have acquired a more detailed and thorough knowledge of the simpler types of construction required for the Intermediate Examination, and he will be tested on his ability to deal with typical constructional problems and on the soundness of his

approach to new materials and methods of construction.

The candidate should not confine his studies to buildings or materials to which he is accustomed or on which he is normally engaged, but he should acquire a general knowledge of all construction in use at the present day, including: foundations; methods of construction in damp situations; shoring, underpinning and dangerous structures; building plant and site organisation; design of timber, steel, reinforced concrete and prestressed concrete framed structures; lightweight materials; practical application of heat and sound insulation; the weathering of building materials; builders' work in connection with plumbing, drainage, services, mechanical equipment, finishing materials.

###### Subject 1c: Theoretical Construction

This examination is intended (1) to test the candidate's ability to extend and apply the elementary principles forming the basis of the Intermediate Examination syllabus to the arithmetical solution of more advanced problems, and (2) without necessarily requiring calculations, to assess his knowledge of the more practical aspects encountered in practice on some of which the architect would seek specialist advice.

Under (1) the scope embraces the earlier principles, covered by the Intermediate Examination syllabus, extended to include calculating portions of steel framed structures including bases, compound, plate and lattice girders, continuous reinforced concrete floor slabs, tee beams, cantilevers, and gravity and reinforced retaining walls. It does *not* include theories relating to statically indeterminate structures which may require higher mathematical analysis.

Under (2) few, if any, calculations are required, but the scope covers the more general field in which the architect would normally collaborate with the engineer. Included under this heading are foundations, the properties, testing and strength of concrete mixes, relevant current regulations and codes of practice, recent developments and trends in structural systems including prestressing and post-tensioning, and a general knowledge of welding and flatslab and monolithic construction.

Although candidates will be expected to answer some questions involving calculations the aim is to focus attention primarily on what should be the practising architect's approach to theoretical construction, i.e. sufficient knowledge of the possibilities and limitations of various materials and structural systems to enable him to plan imaginatively and economically and to collaborate intelligently with his specialist advisers.

###### Subject 1d: Services and Acoustics

Candidates will be expected to be able to apply the theory and scientific principles forming the basis of the Intermediate Examination to more advanced problems and will be examined in theoretical and practical problems relating to all types of buildings.

Candidates must be prepared to sketch alternative layout diagrams and details of the various services, and be able to discuss relevant merits and economics, and questions of site organisation.

Candidates will be expected to be familiar with Model By-laws and relevant Public Health and Factories Acts and be able to relate these to problems within the scope of the subject.

The following branches of the subject should be covered: Water supply companies' regulations; requirements governing water storage and distribution for all types of buildings; appliances for raising water; purification and softening, filters; calculation of pipe sizes; insulation, materials and workmanship.

Sewage disposal plants for housing estates and large isolated buildings; industrial effluents and special drainage required and treatment of these effluents and disposal; petrol interceptors; sewage lifts; sewer connections; planning considerations; materials and workmanship.

Heating and hot water installations for all types of buildings including special requirements for hospitals, kitchens, laundries, etc.; types of boilers, calorifiers, size of plant rooms, flues, arrangement of pipe ducts; convective and radiant heating; floor heating, low temperature panel heating; use of low pressure and high pressure hot water and steam; warm air heating, unit heaters; use of gas, electricity, including comparison of installation and running costs; cooking equipment; materials and workmanship.

Types and arrangement of ventilating plant and ducting; fans; vibration and insulation; air conditioning, and refrigeration applied to air conditioning.

Electricity, direct and indirect current. Three phase and single phase; internal circuit distribution, switch rooms; methods of providing circuits for heating, lighting and power from incoming main cable. Position of switches and lamps; cable and wires, conduits, insulation, jointing, earthing, tungsten, mercury and fluorescent lamps.

Lift installations, sprinkler systems, fire-fighting appliances.

Planning for noise reduction; terrace houses; internal planning; discontinuous and semi-discontinuous construction; plotting of reflections in auditoria; effect of different surfaces and combinations of surfaces; special requirements in concert halls, general purpose halls, churches, lecture rooms, board rooms, etc.

#### **Subject 1e: Specification and Approximate Estimating**

Candidates will be expected to have carried their study of building materials to a more advanced stage, and to be able to apply their knowledge in writing specifications for materials and workmanship in various trades, and in selecting and defining suitable materials for given circumstances having regard to the functions they are to perform. Candidates will *not* be expected to have a detailed knowledge of proprietary materials or processes.

Candidates will be expected to have a knowledge of the form and purpose of Bills of Quantities and the essential requirements of British Standards and Codes of Practice so far as they apply to the main trades. They should also be acquainted with the principles of the various methods of preparing approximate estimates.

#### **PART 2: THE WRITTEN THESIS**

The thesis gives the candidate an opportunity to investigate an architectural subject which interests him and to use the results in the production of an original work which will be both a record of his findings and a statement of his conclusions. The work to be submitted must be in the form of an illustrated essay.

The subject should refer to one of the following aspects of architecture:—

(a) Historical architecture—implying the direct study of actual historical buildings.

(b) The application of science to definite problems of building, such as acoustics, electrical or engineering requirements, or a critical study of recent developments in methods of building.

(c) Design (including decoration)—implying some special aspect of architectural design.

(d) Town planning. (In any of its aspects.)

Choice should be influenced by the opportunity the subject affords for making a further contribution to architectural knowledge. Subjects which are already fully documented should be avoided. It should be remembered that the profession is already in possession of much *general* knowledge relating to most aspects of architecture, so the amplification of some *particular* aspects of the subject is more likely to be of value.

Illustrations should be the candidate's original drawings and photographs wherever possible, but photographs by others and illustrations cut from magazines may be used, provided these are strictly limited to subjects which are inaccessible to the candidate. Any drawings based on dimensions taken by the candidate should be accompanied by the site plottings. The number of illustrations included should be sufficient to do justice to the subject but they should not form the bulk of the work. They should be bound up with the text and should be arranged for easy reference therefrom.

The thesis itself should contain original work and deductions of value. Mere textbook extracts, unaccompanied by reasoned comment, would be regarded as inadequate and should not be included. Quotations, however, may be included, provided they are relevant and their source is stated. Length cannot be stipulated, but in no case should a thesis contain less than 4,000 or more than 7,500 words.

Included with the thesis should be an index of contents showing its main subdivisions, a bibliography, and a statement of the sources of information.

The title of the subject chosen, and a brief synopsis of the proposed contents, must be submitted for preliminary approval by the Board.

The thesis must be typewritten on foolscap sheets, using one side of the paper only, and must be securely bound in stiff covers. All illustrations, except any site plottings used as a basis for them, must be bound up with the text.

The thesis may be submitted with the application for admission to Part 1, or separately at a subsequent examination, but in any case it must be approved before the candidate starts upon the practical experience required before taking the Examination in Professional Practice and Practical Experience.

The candidate may be examined orally on his thesis.

A Distinction will be awarded to any work of outstanding merit, and notice of the award will be appended to the candidate's name in the Calendar.

The Royal Institute reserves the right to retain any thesis for inclusion in the Library.

An essay submitted in competition for the R.I.B.A. Silver Medal for an Essay may be submitted as a thesis.

#### **PART 3: PROFESSIONAL PRACTICE AND PRACTICAL EXPERIENCE**

(To be taken after the prescribed period of practical experience.)

Two papers will be set in this subject, the first one dealing with Building Law, Regulations, and By-laws, and the second one with Contracts, Code of Conduct, Scale of Charges, etc.

##### **Subject 3a: Building Law, Regulations and By-laws**

Candidates will be expected to have a sound knowledge of Building Regulations applicable to the area in which they have studied. They will be expected to know the essential requirements of Model By-laws, Town Planning Acts, Factories Act, and other legislation affecting building both as regards construction and planning.

The paper will also deal with the main principles involved in connection with easements, rights of adjoining and building owners, dilapidations and rights of landlord and tenant.

##### **Subject 3b: Contracts, Code of Conduct, Scale of Charges**

Candidates will be expected to be familiar with the following:—

- (i) Code of Professional Conduct.
- (ii) Conditions of engagement and Scale of Professional Charges.
- (iii) R.I.B.A. Contracts (in all forms).
- (iv) Duties, Liability and Relationship of employer, architect and contractor both in official and private practice.
- (v) Arbitration procedure as it affects building disputes.

# Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialised branches of research and will willingly answer inquiries.

The Director, The Building Research Station, Garston, near Watford, Herts.

Telephone: Garston 2246.

The Officer-in-charge, The Building Research Station Scottish Laboratory, Thorntonhall, near Glasgow.

Telephone: Busby 1171.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks.

Telephone: Princes Risborough 101.

The Director, The British Standards Institution, 2 Park Street, London, W.1.

Telephone: Mayfair 9000.

The Director, The Building Centre, 26 Store Street, Tottenham Court Road, London, W.C.1.

Telephone: Museum 5400 (10 lines).

The Director, The Scottish Building Centre, 425-7 Sauchiehall Street, Glasgow, C.2.

Telephone: Douglas 0372.

**A Colloquium on Dry Construction.** The *Oxford English Dictionary* defines a colloquium as 'an assembly for discussion'. It is derived from the same Latin word as is 'colloquial' for which the *O.E.D.* gives the synonym 'conversational'. 'An assembly for conversational discussion' precisely describes the meeting of architects, engineers, scientists, manufacturers and builders convened at the Building Centre on 10 January by The Cape Asbestos Company Ltd. The subject for discussion was Dry Construction and (like Gaul) was divided into three parts, Curtain Walling, Suspended Ceilings and Dry Construction Partitions. These three techniques are of special interest to The Cape Asbestos Company Ltd. because they sell products suitable for them but, as the Chairman, who was Mr. Peter Trench of Bovis Ltd., announced at the beginning, there was to be no advertising either by the hosts or the guests.

The success of the colloquium was ensured from the start because the star performers were Mr. W. A. Allen [A] and Mr. E. D. Mills [F]. Mr. Mills opened each discussion, being interrupted from time to time by Mr. Allen, following the lines of their now famous 'double act' at the Torquay Conference last year. Subsequently the discussion became not strictly 'conversational' but a sequence of short (the chairman was firm about that!) and interesting technical speeches. There was some frank speaking about the limitations of this or that material, but the object of the meeting was achieved in that the problems were fairly stated and some useful ideas for solving them advanced.

We have not the space for a report and we understand that one will be sent to anyone applying to The Cape Asbestos Company Ltd., 114-116 Park Street, W.1. But, to summarise briefly, it seemed to be agreed that curtain walling technique is still experimental, its problems of thermal movement, moisture exclusion, maintenance and fire resistance being not yet fully solved. Nevertheless, it has definite economic advantages in large buildings.

The dry construction suspended ceiling seems to be a much simpler affair. It can hide the services and be formed as an acoustic absorbent but, as Mr. Mills pointed out, it brings in problems of fire

resistance, condensation and sound transmission from room to room over the tops of partitions. Although not much used in this country it seemed, he said, to be universal in the U.S.A., except in domestic buildings. The Chairman remarked that plasterers were paid 25s. an hour in America and that on-site costs were at the root of the matter.

With dry construction partitions a big problem appears to be the fixing of such things as wash-basins and laboratory equipment. Sound insulation, Mr. Allen said, was also a serious matter. Something better than two skins of material held together was needed; weight was the usual requirement for sound insulation, but perhaps some other form of energy damping might be evolved.

Summing up, Mr. Allen said he believed architects were being sensibly cautious and careful in using dry techniques without being afraid of them. Full discussion of them was needed because they would be used during the next few years on a large number of buildings.

**Centenarian Firms in the Building Industry.** When the Royal Institute staged their 1951 Festival Exhibition 'One Hundred Years of British Architecture', advertisements in the catalogue were accepted only from firms which had been in existence for a hundred years. The number of these was found to be surprisingly large and all the available space was quickly allocated. It is perhaps a feature of the building industry that it does not long tolerate mushroom concerns whose primary object is to sell something at a profit, whereas it turns again and again to those which put service first. Every architect could name out of his head a dozen or more firms of the latter kind. They are—to use a hackneyed phrase—'the backbone of the industry'. This is not to cast aspersions at recently-established firms merely on account of their youth, but rather to emphasise the fact that a firm stays in the industry only because and so long as it gives faultless service to architects and builders. Existence for a hundred years is in itself a guarantee of quality.

These thoughts have been evoked by our attendance recently at a pleasant luncheon to celebrate the centenary of Engert and Rolfe Ltd. In 1854 Adam Cyrus Engert, a

physicist, and William Fisher Rolfe, a marine engineer, started making roofing felts in Millwall, following a chance meeting in a chop house. Becoming a private limited company in 1891, the firm has developed over its century of life a range of sarking felts, bituminous roofings, insulating materials, underlays for linoleum, damp courses and mastic asphalt for roofing, tanking and flooring. A contracts department was started early in this century. The present managing director, Mr. Basil Engert, is a grandson of the founder and succeeded his father, Mr. Cyrus Engert.

It is noteworthy that many of these centenarian firms, like Engert and Rolfe, are family businesses. For the sake of the building industry we hope such firms will continue to keep out of the clutches of those financial gentry whose interest begins and ends with the market value of shares. Quality in the product and service in its application are the factors which count with architects and builders who, being technically minded, are not easily 'sold a pup' and are never sold one twice by the same firm.

**The Installation of Electricity in Churches.** On behalf of the Central Council for the Care of Churches the Church Information Board have published a booklet on the installation of electricity in churches. Part 1 deals with preliminary considerations, pointing out (a) that in the great majority of cases it is neither necessary nor desirable to illuminate the whole interior of the building from roof to floor, and (b) that every church, differing as it must in its architectural form and requirements from every other, needs individual study and its own appropriate lighting. Five main methods of illumination are described: direct, semi-direct, semi-indirect, general diffusing, and indirect. Part 2 sets out the conditions to be observed by electrical contractors.

These formal suggestions and conditions are prefaced by a far from formal poem by Mr. John Betjeman, who laments that

'They used our timbered roof  
Five centuries old and weather proof,  
For part of their floodlighting scheme  
With surgical basins on each beam.  
And if the bulbs in them should fuse  
Or burst in fragments on the pews  
The longest ladder we possess  
Would not reach up to mend the mess.'

This doleful poem has depressed Mr. John Piper to the point of producing two sketches showing how not to do it, drawn—we are told—from authentic examples in Buckinghamshire.

This combination of humour and information can be obtained from the Church Information Board, Church House, Dean's Yard, London, S.W.1, at the price of 1s. Each part is well worth the money.

**New Beads for Plaster.** The Expanded Metal Company Ltd. of Burwood House, Caxton Street, London, S.W.1, have recently produced three steel mesh beads intended to provide an easy and econo-



The Modular Society presents building components that are available generally and have appropriate external dimensions in whole multiples of the basic module of 4 in. measured to centres of joints or joining members.

## PARTITION BLOCKS

Brisch Nos. (See Introduction, page 2)

03	42	62
22		

U. D. C. No. 691-327-412

### Dimensions

The Broad-Acheson Modular Structural and Partition Block (Regd. Design) is fully modular in all three dimensions, being to "nominal" sizes of 16 in. long by 4 in. wide and either 8 in. or 12 in. high. Allowance for joints is  $\frac{3}{8}$  in. and plaster thickness  $\frac{1}{2}$  in., giving "specified" sizes as shown on the axonometric drawing. The partition thickness is thus 4 in. total, so that modular net sizes of rooms can be maintained.

**Material:** Vibrated furnace clinker concrete to B.S. 2028/1953.

**Weight:** 150 lb. per yard super.

**Jointing:** Mortar of recommended mix—1 cement: 2 lime: 9 sand.

**Strength:** Adequate for the inner leaf of a cavity wall to carry domestic floor load.

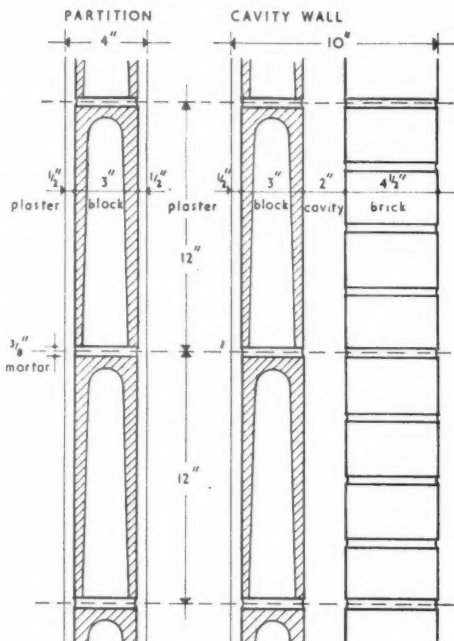
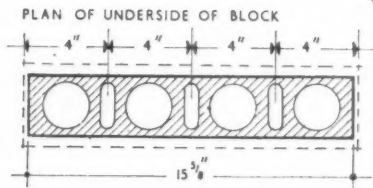
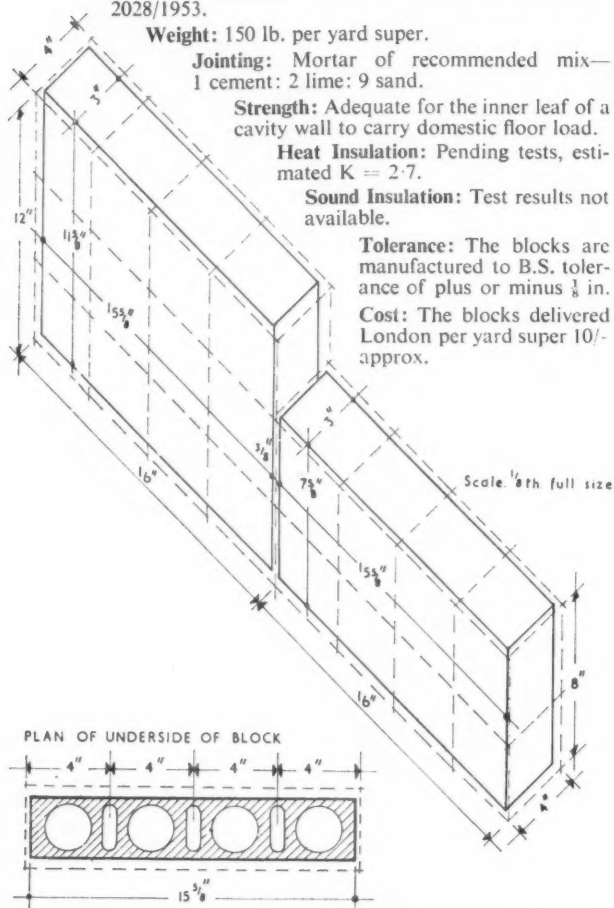
**Heat Insulation:** Pending tests, estimated  $K = 2.7$ .

**Sound Insulation:** Test results not available.

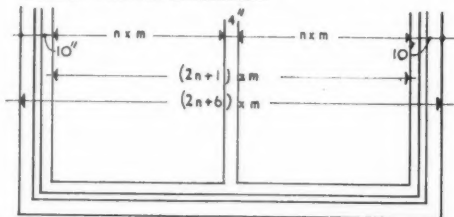
**Tolerance:** The blocks are manufactured to B.S. tolerance of plus or minus  $\frac{1}{8}$  in.

**Cost:** The blocks delivered London per yard super 10/- approx.

The two heights of block (8 in. and 12 in.) combine to allow 4 in. flexibility in the vertical grid. The 12 in. height courses with common brickwork for wall-ties in cavity walling. This Modular Block retains the familiar cutting slots of the standard Broad-Acheson design, ensuring easy cutting in its length, to 4 in., 8 in., and 12 in. (including allowance for plaster): so only the 16 in. length is manufactured.



Plan to show how the 10-in. cavity wall and 4-in. partition allow modular net sizes of rooms and modular external dimensions.



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Secretary:

Mark Hartland Thomas, O.B.E., M.A., F.R.I.B.A., M.S.I.A.

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Cavendish House, Woolwich Road  
London, S.E.7 Telephone: Greenwich 4341

Marketed by BROAD & CO. LTD.  
4 South Wharf, Paddington, W.2  
Telephone: Paddington 7061

Manufacturer's Sheet No. 1

A full-size reproduction of a typical sheet in the modular catalogue. The actual sheets have a margin on the left, ready punched for insertion in the spring clip device of the cover

mical means of giving a clean strong edge in certain types of plasterwork.

One is a screed bead in which a solid projecting bead is flanked on both sides with expanded metal about 1½ in. wide. This is intended to form a division between different types of plaster finishes, such as may be specified for kitchens, bathrooms, schools, and hospitals. It can also be used to form a skirting in rooms with concrete floors, the concrete being brought up to the underside of the bead and the wall plaster down to the upper side.

A second variety is the 'picture rail' bead, the solid projection being V-shaped to receive a picture hook. If the room is papered the paper can be taken over the bead, in which case only the hook need pierce the paper.

The third is a casing bead, round or square nosed, which can be fixed by the plasterer as a trim for doorways, window openings and recesses, thus doing away with the need for timber trimming.

All three varieties are made from galvanised steel in various lengths up to 10 ft.

**The Modular Catalogue.** The Modular Society Ltd. have produced Volume I of their modular catalogue. Its purpose is to provide information on products which are dimensioned according to modular systems. The format is a loose-leaf one permitting the insertion of new sheets from time to time. Each sheet will usually be devoted to a modular product of one manufacturer, but occasionally sheets giving general information may be included. It is expected that the first volume will be completed by the end of the year and will contain about 100 sheets. The catalogue has stiff covers and an ingenious spring clip device which makes very easy insertion of additional sheets. The sheets are about 11 in. high and 8½ in. wide.

In a Foreword to the catalogue it is stated that the Modular Society have 'adopted the 4-in. basic module and made it the basis of the catalogue. The weight of evidence from abroad as well as at home made it clear that the 4-in. module has been proved in practice as likely to endure. This is also supported by theoretical considerations. The proposal is sometimes made to simplify ranges of components by the selection of a limited number of dimensions. The modular catalogue is expected, by its emphasis upon components that are fairly large multiples of the basic 4-in. module and are offered in ranges that do not include every such multiple, to have an influence upon the limitation of ranges by evolution in practice.'

'It is hoped that the modular catalogue will be useful to architects, for it is to them that the Modular Society looks first for the practical application of modular principles in design, and that it will stimulate them to demand of manufacturers modular products that are more and more closely related to the practice of modular design, and manufacturers to anticipate such demands. Each might seek to make new designs agree with as many different products that are already in the



A portion of the showrooms of Messrs. Langley London Ltd.

catalogue as possible, the former in order to widen their field of choice whilst reducing cost and the latter to enlarge their possible market, also reducing cost.

The accompanying full-scale reproduction of sheet No. 8 shows the typical format. The numbers in the 'box' at the top right-hand corner refer to the Brisch building classification devised in consultation with the Ministry of Works, the British Standards Institution and the Modular Society.

Copies of the catalogue with its serial issue of manufacturers' sheets are provided free to members of the Modular Society, but they will not be available to the public until all the sheets of the first volume have been issued to members.

The Secretary to the Modular Society, Mr. Mark Hartland Thomas [F], writes, 'The increase of standardisation is inevitable for economic reasons. Modular co-ordination offers the opportunity of standardising in a manner that will not restrict the freedom of architectural design.'

**A Display of Tiling.** Messrs. Langley London Ltd., the 'Tile people in the Boro', have opened showrooms at Nos. 163-167 Borough High Street, London, S.E.1, a site that recalls the old Mermaid theatre and the Marshalsea prison. Here Messrs. Langley display a comprehensive range of clay roofing tiles, floor tiles and allied components, all drawn from the best of the European tile works, while many are made in Britain. Of all these products Messrs. Langley hold the sole selling rights.

In the roofing section there are full-sized panels properly tiled and with the necessary fittings, showing the correct treatment at valleys, hips, abutments, eaves, etc. There are also quarter-scale models of timber sub-roof construction designed to take advantage of the comparatively light weight of many of the tiles in the company's range.

Other sections of the showrooms display floor tiles and glazed ceramic wall facings

which have been given a frostproof, special textured finish. The glazed ceramic grilles, or claustra, show what can be done with three stock-shaped units to form decorative open-work screens, and Messrs. Langley mention that they have been used extensively by Brazilian architects, under the influence of Le Corbusier.

The exhibits are too many and varied to be given full mention here, but those who visit the showrooms should ask to see the museum of ancient and unusual roofing and floor tiles, some dating from Roman times, which show that in essentials things have not changed very much in the course of centuries.

**B.R.S. Digests.** Stiff covers for the Building Research Station Digests are now available from H.M.S.O., price 3s. 6d. net, or 3s. 9d. including postage. As the covers have flexible cords for passing through punched holes it would be a convenience if the Digests were published ready punched for insertion, but it appears that H.M.S.O. seem disinclined to provide this facility, so architects will have to get the office boy to do it.

#### British Standards Recently Published

B.S. 567: 1954. Asbestos Cement Flue Pipes and Fittings—Light Quality.

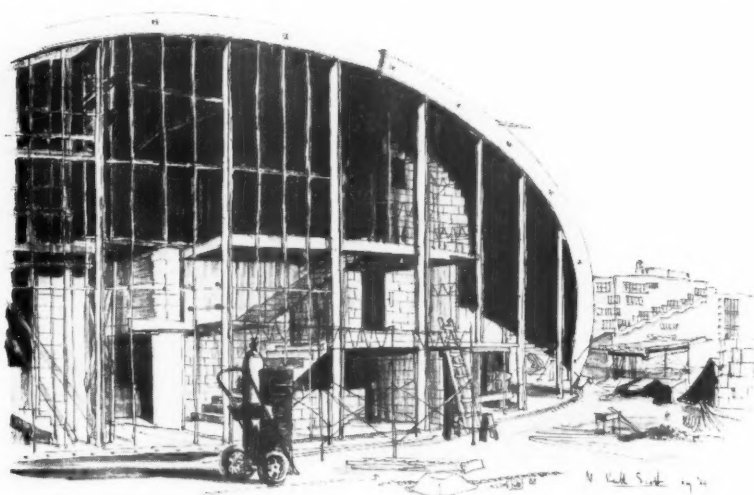
B.S. 835: 1954. Asbestos Cement Flue Pipes and Fittings—Heavy Quality.

These two Standards have been revised to bring them into line with modern practice. The only alteration found necessary was the addition of hydraulic tests for fittings.

B.S. 1331: 1954. Builders' Hardware for Housing. This Standard specifies materials, main dimensions, minimum weights and fixing accessories for equipment set out in six schedules; 1, for doors and gates; 2, for wooden windows; 3, for fanlights; 4, for cupboards; 5, for drawers, and 6, for stairs. The sketches show the type of fitting specified but do not represent detail of design. Price, 6s. net.

# Eero Saarinen's New Auditorium for the Massachusetts Institute of Technology

By N. Keith Scott, M.Arch.(M.I.T.), M.A., B.Arch.(Hons.), Dip.C.D., A.M.T.P.I. [4]



UNDER THE CRITICAL EYE of thousands of students and staff at the Massachusetts Institute of Technology, there is slowly arising one of the most controversial buildings of our time. Eero Saarinen was commissioned by M.I.T. to design an auditorium for the school to seat 1,200 persons together with a small intimate theatre to accommodate a further 200, the site to be in the heart of the great campus, which has a superb location on the banks of the River Charles, overlooking the centre of Boston.

The choice of architect was excellently made, for in Saarinen, M.I.T. was assured of a design worthy of the highest attributes of the Institute, with its world-wide reputation for research and for demonstrating the validity of revolutionary theories. Nevertheless, it is true to say that the complete originality of the form and concept of the auditorium caught most architects and engineers (to say nothing of the layman) rather off guard, and there has been a tendency among those who should know better to cover their embarrassment in some premature and ill-informed criticism.

The main shaft of the criticism which has been levelled at this structure concerns the effrontery of Saarinen in daring to call into question the time-honoured credo of Louis Sullivan, 'Form follows function'. Saarinen has quite obviously challenged the assumption that there is a fixed relationship between form and function and in this building he sets forth the contention that contemporary building materials are so numerous, building types so complex and mechanical installations so varied that many forms may be allied to many func-

tions, the skill and ingenuity of the architect being required to weld these variables into a harmonious whole.

From the start, Saarinen rejected the conventional fan-shaped plan with its post and beam construction, and examined the possibilities of more fluid forms, with the result that he designed a dome, daringly conceived so that it was exactly an eighth of a sphere, and delicately poised on three abutments where the structure comes to earth on its wedge-shaped corners. This resulted in a very light-weight structure—the concrete dome is only  $3\frac{1}{2}$  in. thick at the centre—and it has virtually no cladding costs, for the only walls required are simply 'weather curtains' dropped from the underside of the arches to fill in the segments of space left on the three sides. The segments will be glass walls through which one can read the shape of the auditorium as it rises completely independent of the dome. Its form may be appreciated even more readily than that of the Royal Festival Hall as seen through the glass screen which composes the Thames façade.

There can be little doubt that the architect's departure from the logical approach to design, as we currently understand that term, has created many structural and mechanical problems and in many instances he has relied upon the sheer ingenuity of modern technology to get him out of difficulties that would have presented insurmountable obstacles a quarter of a century ago. The most pertinent question which the designer of any auditorium must ask, of course, concerns the primary function of the assembly space, and it is equally obvious that the solution

to the design is most likely to lie in a structural form which of itself tends to permit optimum hearing conditions. In his choice of structural form Saarinen flouts every precept of basic acoustical design, for the concave ceiling and the curved rear wall combine to prohibit good hearing conditions unless there is a vigorous appliqué design to counter the tendency to focus sound. On the face of it, therefore, the architect seems to be deliberately running the risk of having the same indifferent acoustical conditions as are to be found in the United Nations General Assembly building with its domed ceiling and concave rear wall.

The rapidly advancing science of acoustics, however, can now come to the architect's aid, and by the introduction of floating 'clouds' the section of the room was radically altered and the troublesome rear wall made so absorptive that virtually no sound is allowed to return to give a focused echo on the stage. But there is still the problem of the mechanical equipment, and though the 'clouds' hide much of it there can be little doubt left in the mind of one who has seen the building in all its construction stages that contortionist feats have been demanded of pipes and ventilating shafts. They frequently are squeezed into shapes basically unsuited to their form. All service lines of whatever type rely upon the rectilinear plan for optimum economy; there is scarcely a straight line, much less a right angle, in this building.

These in brief are the arguments put forth by the functionalists, and we must now ask what Saarinen has achieved to justify proceeding with a design which has so many generally acknowledged drawbacks.

In the first place he has designed a building of almost unbelievable purity in line and mass. It is quite apparent that once he had satisfied himself upon the form of his conception Saarinen allowed no practical difficulty to stand in his way, even if the appearance of these difficulties pointed to the basic unsuitability of the form in question. Problems which arose from his design were solved and things were made to work. There is much talk of the economic nature of the structure, the tremendous saving in wall costs, and the almost unbelievable lightness of the dome, but in my opinion these arguments are rationalisations thought up to justify the scheme to its detractors. In fact a study of Saarinen's early sketches reveals that at no time did he strive for a perfect shape for an auditorium as such, but that he embarked upon a search for form in terms of the dome from the very beginning.



[A]

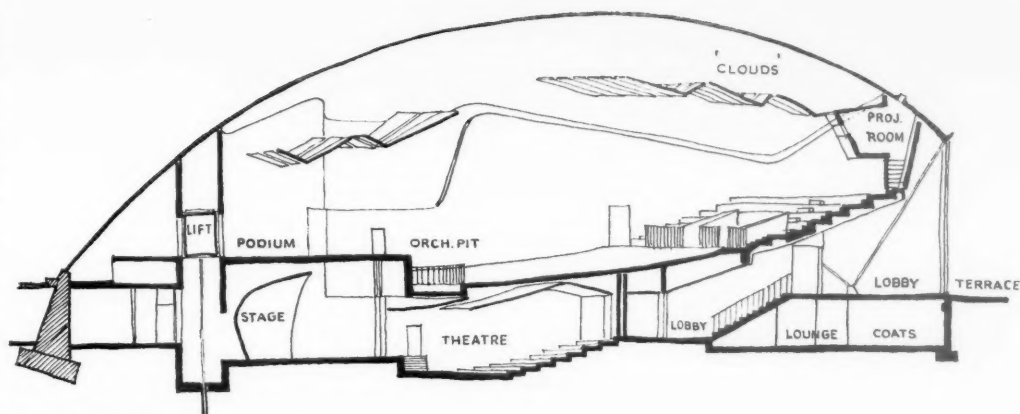
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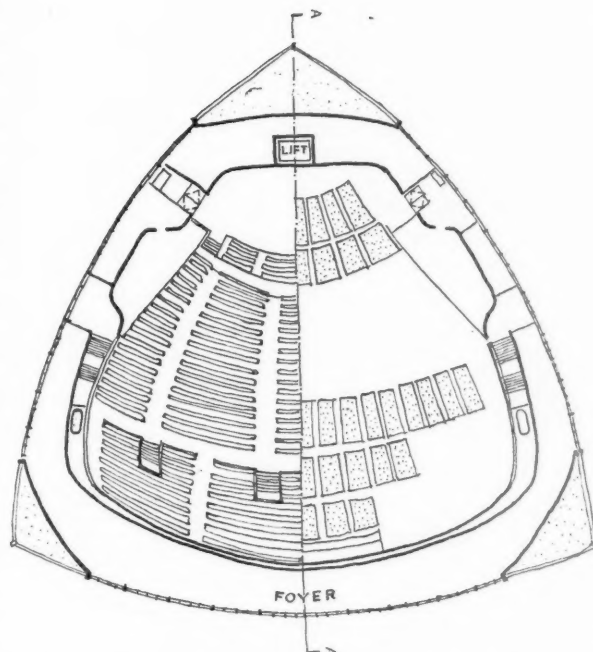
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As the building nears completion it is possible to get a glimpse of the final effect, for it is upon this that the architect stakes his theory and the scheme must stand or fall by its success or failure. To the writer, the M.I.T. auditorium is an outstanding success. From a distance, the dome ties in beautifully with the hitherto somewhat unrelated domes of the main buildings; from close up, the skill and daring of the designer are clearly seen in the stark statement of the structural form; from inside the foyer, the dramatic sweep of the arches looping to earth on all sides is almost overpowering in its emotional content, and in the main auditorium the all-pervading warm white oak lining to the walls contrasts beautifully with the white 'clouds' suspended from the vast concave dome which, painted a dark blue-grey suggestive of a night sky, is sensed but not consciously apprehended as one glances around. Although the beautiful texture of the natural white oak is applied as a finish to both the inside and the outside of the auditorium proper, the expensive effect of these vast areas of vertically hung boards is not in fact borne out by the cost, for realising the potential expense, the architect specified ordinary 2½ in. by ¾ in. white oak floor boards which were tongued and grooved in the normal manner with the exception that the top edge was milled, giving a pronounced shadow between the boards. The boards are hung as they would be set on a floor—in random sizes—so that the whole wall lining system was acquired for little more than the price of a normal floor. Indeed the detailing of the entire structure is worthy of close study and it is the more interesting because it contrasts sharply with the prevailing poor standard of detailed design and workmanship in contemporary work in the U.S.A. The dome, for instance, is an independent form and has no contact with the structure of the auditorium. The necessary light and sound tightness has been achieved by most ingenious detailing and the junction between the two forms effected by flexible rubber separators. Similarly the small auditorium, located directly beneath the main room, required special attention since it had to be acoustically independent of the large assembly. Its ceiling is hung from the floor above via rubber-in-shear mounts and further insulated by a completely independent plaster ceiling sandwiched in the 3 ft. gap between the floor and ceiling of the two rooms. The fact that no facilities for drama were required by the programme did much to determine the shape of the main structure, for the necessity of a stage-house would naturally have wrecked the present conception, but



Section A-A



Left: floor plan  
Above: reflected ceiling plan

the theatre below the assembly is well equipped to handle small productions, and ample stage and dressing-room facilities appear to have been provided.

Finally I wish to allude to the structural problems which have confronted the architect and engineers during construction, and on which the main burden of ill-informed criticism has rested. This article is not the place to discuss in detail the technical problems which arose as work proceeded, in spite of the most careful and expert analysis by Amman and Whitney, the engineers. I do however wish to place on record that not only has the structural analysis been thoroughly justified in practice but that I have found the architect very willing to discuss his problems in most frank terms. Amendments to the design have been of a very minor nature and were introduced as a result of contingencies which could not have been foreseen

in the design stage of such a revolutionary structure, and they in no way detract from the appearance of the building.

M.I.T. is to be congratulated on its far-sighted policy of erecting buildings upon the campus which reflect a relentlessly enquiring, progressive approach to knowledge. This is particularly refreshing, for it contrasts vividly with the sterile eclecticism countenanced by many of the foremost schools in their recent building programmes. The completed project, which will comprise the auditorium, a small chapel of equally controversial design (now in the first stage of construction), a large open-air skating rink and a vast landscaped area, will be a notable addition to this great school; one that will take its place fittingly with the recently completed Aalto dormitory and the Anderson and Beckwith biology laboratories.

*Drawings by the author.*

# An Architect Visits Warsaw

Extracts from a letter from Mr. F. R. S. Yorke [F] following a visit in connection with the I.U.A. Working Committee on Housing.

I left London early on the morning of Friday 12 November and travelled to Prague via Amsterdam. In Prague I met Havlicek, Honzik, Gocar, Trubacek, Hoffmeister and other architects and on Saturday morning I was taken out to see interesting new point block housing by Havlicek's department.

The plane for Warsaw left Prague late Saturday afternoon and at Warsaw Airport I was met by Jacek Nowicki and Jerzy Kowarski, taken to my hotel, given five minutes to change and rushed off to a delightful pianoforte recital at the reconstructed Chopin Institute; then to the reception at S.A.R.P. headquarters where I met Helena and Symon Syrkus, the Skibniewskas, all the delegates and a lot of other people. On Sunday, Nowicki arrived at 6.30 a.m. to take me for a tour round Warsaw, where I was astonished at the scale of the reconstruction operations. Even though I had expected something almost superhuman, I had not visualised the great size of the new Warsaw and, although so much of the new building is a direct reproduction of what was there before, and most of the remainder is in a rather heavy neo-classic style, there is something sympathetic about the whole scheme and one gets the impression of great competence among architects generally, terrific organisational ability and a generally high level of craftsmanship and a good morale.

I had a sensation of higher spirits in Warsaw than elsewhere in Eastern Europe, and I have the impression that before long

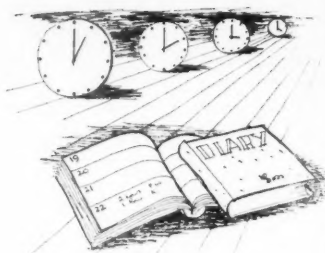
Poles will be producing a rejuvenated architecture; that they have reconstructed the Warsaw that was there before, and having now achieved the nucleus of a fine city they will develop it in a manner that belongs to this century.

The meetings which occupied the rest of the day were concerned with dimensional co-ordination and with the elucidation of the programme for the Conference at The Hague. The R.I.B.A. has, I think, received full reports of both these meetings and there is little to add, excepting that I felt we were rather amateur in the discussions on dimensional co-ordination, repeating things that had been said ten years ago. So far as The Hague Conference is concerned, I feel sure we must produce a new exhibition and that we cannot rely on a rehash of existing material.

We took the night train to Stalinogrod where we made a tour of the old industrial areas, and after studying the regional plan for this part of Silesia we were shown new work in progress, great housing developments, new roads, the House of Culture in Swietochlowice. We went on to the immense new park between Stalinogrod and Chorzow, lunching at the new town of Nova Ticky, and after a rather harrowing visit to Auschwitz we arrived in Krakow for dinner, and afterwards a walk in the snow to the market square and the cathedral.

Tuesday was spent in the old town of Krakow, the squares, the churches and the folk museum and after lunch to the castle Wawel where we saw the restored reredos from Corpus Christi. The day finished with a puppet show.

On Wednesday, we motored out to Nova Huta, an enormous new steel works and a new town for a population of 120,000



started in May 1949; an entirely new town with a present population of 40,000 with nearly half the dwellings almost complete and with a full complement of schools, technical colleges and all social services, mostly tall blocks of flats, very urban and rather forbidding, especially because through a shortage of plasterers all exteriors which will eventually be rendered are now in a harsh red brick. All the dwellings are in flats, mostly high blocks, the earlier groups were relatively low density with much green space, but at present much higher density flats are being built although it seems there will be a change in policy and a reversion to a more open development.

One had an impression here of enormous physical achievement, too much standardisation, partly because there is a shortage of architects, many of whom are producing building types in repetition throughout the country on sites they never see. I had an impression that the steel works were as big as the whole of Gateshead factory estate, very highly concentrated, efficiently planned and beautifully landscaped.

We returned in the evening by train to Warsaw, and on Thursday I flew home via Copenhagen, having enjoyed enormously the hospitality of kind and interesting people, and an efficiently organised tour.

## Practice Notes

Edited by Charles Woodward [A]

**NATIONAL JOINT COUNCIL FOR THE BUILDING INDUSTRY: Wage adjustments under Sliding Scale Clause.** The Council has authorised publication of its decision that  $\frac{1}{2}$ d. per hour increase is due under the Sliding Scale as from 7 February.

The new rates per hour are as in the table on the right.

**THE ENGLISH JOINERY MANUFACTURERS' ASSOCIATION. Firm Prices.** In accordance with a Resolution passed by the Council of this Association, members have been recommended that wherever possible, their quotations should be firm, subject to acceptance within thirty days and for delivery within six months, and subject also to any nationally negotiated wages variations. Otherwise they would also be subject to variation on the basis

price of softwood at £x per standard and hardwood at xs. per cubic foot.

Whilst the Association cannot bind its members to adopt this Resolution passed by the Council, it is thought that most of them will follow the lead, as they were consulted before the Council confirmed its decision.

**NEW ORDNANCE SURVEY MAPS.** There are now available new Ordnance Survey Maps of London on the scales of 1/1250 and 1/2500. The area covered by

these maps extends roughly between Hendon, Tottenham, Bromley and Surbiton.

**TOWN AND COUNTRY PLANNING ACT, 1954.** The Minister has now made the Acquisition of Land (Division of Unexpended Balance) Regulations, 1955. (S.I. 1955, No. 80).

The Regulations require that where a person's interest in land is being compulsorily acquired, other persons interested in the land shall be notified by the acquiring authority of any proposal to pay a portion

### CRAFTSMEN AND LABOURERS. NEW RATES PER HOUR

	London		Grade				Liverpool	Watchmen	
	Inner	Outer	A.	A.1.	A.2.	A.3.		London and Liverpool	Provinces
Craftsmen	s. d. 3 11	s. d. 3 10½	s. d. 3 9½	s. d. 3 9	s. d. 3 8½	s. d. 3 8	s. d. 3 11	s. d. 21 3*	s. d. 20 0*
Labourers	3 5½	3 5	3 4	3 3½	3 3	3 2½	3 5½	* per shift.	

of the Unexpended Balance to that person. Persons so notified can object to the proposal and appeal against it to the Lands Tribunal if their objections are not met.

Tenancies for a year or less or from year to year are to be disregarded.

#### LAW CASES. R.I.B.A. FORM OF CONTRACT. Quantity Surveyors' Fees.

In a case heard at Derby and Long Eaton County Court, a quantity surveyor sued a building contractor for the balance of fees and expenses. The quantity surveyor had been engaged by the building owner's architect, to prepare quantities for the purpose of obtaining tenders, and the fees and expenses for so doing were included in the accepted tender of the building contractor. In giving judgment for the quantity surveyor His Honour said that as a matter of contract it was the building owner and not anyone else who was liable to pay the fees and expenses, but the method of payment was by including them in the payments made from time to time by the building owner to the building contractor, and when the latter actually received them he would become liable to account for them to the surveyor. It seemed to His Honour that the only cause of action the surveyor could have against the contractor was not based on contract for the contractor was under no contractual obligation to the surveyor) but for money had and received for the use of the surveyor upon proving that the contractor had in fact had the fees and expenses as part of what he had received under a certificate of the architect 'in which they are included'.

(Note. None of the certificates on their face related to any particular work, fees or expenses, and His Honour ruled that the contractor was accountable to the surveyor for the same proportion of the surveyor's fees and expenses as the gross amount received under five certificates bore to the total contract price.) (THE ESTATES GAZETTE, 22 January 1955).

#### Burshead Properties Ltd. v. Denton U.D.C.

In this case a Divisional Court of the Queen's Bench Division decided that a path through a front garden to a house was not a 'passage giving access to the house' within the meaning of section 56 of the Public Health Act, 1936. The Urban District Council had served a notice on the Burshead Properties Ltd. requiring them to flag or asphalt and drain the path leading to the house through the front garden, and the company maintained that the path did not come within the provisions of the Act. A Petty Sessions Court found in favour of the Council, but a Quarter Sessions Appeals Committee reversed the decision, and found as a fact that the path was of asphalt but was not properly drained.

The Divisional Court, in dismissing the appeal of the Council, thought that the Act was intended to apply to a court or yard, and different considerations applied to a path through a garden. The word 'passage' was not apt to describe the path in this case. (THE ESTATES GAZETTE, 22 January 1955.)

**Windsor R.D.C. v. Otterway and Try Ltd. Arbitration. Special Case.** Where an arbitrator wishes to state any question of law arising in the course of the reference in the form of a Special Case for the decision of the court under section 21(1) (a) of the Arbitration 1950, he should set out sufficient details to show what has arisen under the reference and what the contentions of the parties were, so as to enable the court to see how the question of law arose and to judge whether the question was material. (Windsor R.D.C. v. Otterway and Try Ltd., All England Law Reports, 1954, Vol. 3, page 721.)

**MAYOR'S AND CITY OF LONDON COURT. Appeal against an Award made under the London Building Acts (Amendment) Act 1939, Section 50.** An appeal of an unusual nature and of particular interest to architects and surveyors, and affecting building and property owners, came before His Honour Judge L. K. A. Block, D.S.C., on 20 January, whose Judgment is recorded hereunder.

The appellants in this case were the Gresham House Estate Company Limited, of Gresham House, 27A Old Broad Street, E.C.2, and the respondents were Barclays Bank D.C.O., 54 Lombard Street, E.C.3. The appellants were represented by Mr. R. C. H. Horne (instructed by Messrs. Linklaters & Paines); the respondents by Mr. W. Scrivens (instructed by Messrs. Slaughter & May).

The appeal was against an Award of William Kaula [F] and H. Colbeck [F]. The grounds were that the Company owned the premises 23-27A Old Broad Street, and the Bank owned the adjoining premises 33-37, and on 27 August 1954, under the provisions of the London Building Acts (Amendment) Act 1939, the Bank served the Company with two notices of intention to exercise the rights conferred on them by that Act by building external walls and a steel-framed multi-floor building on a reinforced concrete structure below ground level and by underpinning the external walls, stanchion bases and grillages of the said Company's premises and by underpinning the party wall between the said two premises, in accordance with attached drawings, and by executing any other incidental works, all to the satisfaction of the District Surveyor.

The Company did not serve any counter-notice or express their consent within the prescribed 14 days under Section 49 of the Act.

The parties appointed Frank Weston, Registered Architect, and Henry Colbeck, F.R.I.C.S. [F], to be their respective Surveyors; they failed to agree on the appointment of a third surveyor, and the superintending Architect to the L.C.C., at the request of Mr. Colbeck, selected William Kaula [F], to act as third Surveyor; and on 17 November 1954, he signed an Award, as did Mr. Colbeck on or about 19 November 1954.

During 1950 or thereabouts the Bank purchased Nos. 33-37 for the purpose of erecting a new building.

The notices did not describe its nature and accordingly the Third Surveyor could not determine whether the described works were necessary before further building works were carried out on the Bank's land or whether they adequately protected Gresham House.

By written agreement on 25 May 1938, the Company and . . . the Bank's predecessors in title in respect to their said premises agreed not to build on such Bank premises otherwise than in accordance with that agreement . . . still in force and binding on the Bank.

The Bank propose to erect buildings on such land in contravention of that Agreement and the described works are preliminary to such building; or alternatively the notices are in contravention of the Agreement.

The Award failed to prescribe adequate protection to the external walls, stanchion bases and grillages aforesaid or to the said party wall and for the security of the Company and their said buildings.

Certain provisions of the Award were: That the walls hatched on the specified drawings belonged to the Company and that their stability should be maintained by underpinning as coloured green; that the Bank should at their expense underpin such walls; provide, erect, maintain, and remove requisite shoring; prevent dust nuisance, etc.; make good any damage caused; compensate for inconvenience, loss or damage resulting from works; give access for inspection and examination of authorised works, etc.; and the Award was made 'without prejudice to any claims, actions or agreements concerning rights of light and air, rights of support, encroachments and easements, etc., that may arise at any time'.

JUDGMENT OF HIS HONOUR JUDGE L. K. A. BLOCK, D.S.C., 20 JANUARY 1955. This is an application to this Court founded upon the finding of Arbitrators pursuant to the provisions of the London Building Acts (Amendment) Act 1939, which entitles adjacent owners to know what are the intentions of a building owner who proposes to erect something or to do certain work on a site which might well be described as 'alongside'.

As I see the purpose of the Act, it is primarily for the security of the existing building so that no danger would be caused to the existing alongside building by the operations of the next-door neighbour. And Section 50 of the Act provides, in clear terms:—

#### 1. 'Where a building owner—

(a) proposes to erect within ten feet from any part of a building of an adjoining owner a building or structure independent of the building of the adjoining owner and any part of the proposed building or structure will within the said ten feet extend to a lower level than the level of the bottom of the foundations of the building of the adjoining owner [that is, the existing building owner]; . . .

he may and if required by the adjoining owner shall subject to the provisions of this section at the expense of the building owner



*underpin or otherwise strengthen or safeguard the foundations of the building of the adjoining owner so far as may be necessary. . . .*

and then certain provisions are laid down as to how that object is to be achieved.

In this particular case the appellants, who are the Gresham House Estate Company Limited and who are the existing owners of premises known as numbers 23 to 27A, Old Broad Street, in the City of London, had notices served upon them by Barclays Bank D.C.O. [which I believe to be 'Dominions, Colonies and Overseas'] that they proposed to make some development on their site alongside; and they duly served them with some plans and notices.

It is common ground that they, as is well known to the appellants, do intend to develop this site, in a way which, as far as I know, has not yet been decided, except that there is going to be a 'steel-framed multi-floor building on a reinforced concrete structure below ground level'; and those particular plans and notices merely refer to what they propose to do below surface by way of strengthening the existing building owned by the appellants and making it stand on its own feet, so to speak.

I have to decide, as I see my duty, whether the Arbitrators in this matter came to the right conclusion in point of fact as to whether the underpinning and anything which they envisaged was satisfactory for the purposes of maintaining the property of the appellants. I have little or no doubt—indeed, Mr. Weston, who was called as their surveyor, appeared to be entirely satisfied also—that what was proposed to be done would be sufficient to maintain and protect that property, perhaps not entirely regardless of but within the limits of known facts as to the proposed development next door.

Mr. Horne, on behalf of the appellants, wants me to say that before the Arbitrators can deal with this matter there should be a complete disclosure of all the detailed proposals which the building owner has in mind. I do not think, despite the authorities quoted to me, that that can be so. The purpose of the Act is for the protection of the existing 'alongside' property. If a Surveyor acting on behalf of the existing property owner is aware, within limits, of the approximate height of the development proposed and is satisfied that the proposed underpinning will deal with any danger that may be caused to his existing building, I think that then the purport of Section 50 of the Act of 1939 has been complied with.

So far, so good. Coming down to the basis of the matter, I see no reason why I should upset the finding of the Award of two, I have no doubt, most competent Surveyors in a matter of this sort.

I think the action has been misconceived to the extent that, in my view, the Appellants are using the London Building Acts (Amendment) Act, 1939, as a means of being inquisitive in matters which are no concern of theirs; and, accordingly, I uphold the Award of the Arbitrators . . . with costs against the Appellants . . . on the County Court scale.

## Correspondence

*The Editor, R.I.B.A. Journal.*

### THE CRITICISM OF PRIZES AND STUDENTSHIPS

SIR,—The difference of opinion at this year's Prizes and Studentships meeting draws attention to a difficulty that always faces the critic on these occasions. This is to criticise in words performances that can in fact only be appreciated by the eye.

It would be an improvement to give the critic some large sheets of paper and a thick black crayon and require him to illustrate all the main points of his talk. This would on the one hand make clear to his audience what he means, and on the other make him far less reliant on the use of abstract nouns. This evening's is by no means the only Prizes criticism of recent years that has been made almost unintelligible by the generous use of these parts of speech.

Would the black crayon be unfair to the critic? No more, I think, than the word-play, with Truth, Beauty, Tradition, all recklessly undefined, is unfair to his audience.

Yours faithfully,

LESLIE C. WOOD [4]

*Editor's Note:* By no means all competition entrants can attend Criticisms at the Royal Institute. Many of them, as well as other students—and teachers—have to be content with reading the JOURNAL reports. To convey on the printed page an adequate impression of a talk accompanied by sketches is almost an impossibility. Also, demands on JOURNAL space are such that we should take a poor view of trying to reproduce the Critic's scribbled sketches in addition to the prize drawings.

### THE NEED FOR DRAUGHTSMANSHIP

DEAR SIR,—Mr. Kenneth Anns's letter, so far as its main point is concerned, is both true and welcome, as it illustrates the poverty of teaching and influence in the modern school of architecture.

However, when he says contemporary architecture is forced on us by present-day research and the requirements of the modern world, he is reverting to some of the clap-trap with which totally uninspired architects of today justify their incapacity to design and which I am sure he does not intend to use.

It is not true that the 18th-century style was based for design upon the structural use of all known building materials. Most of the most charming features are stone-derived but executed in wood. Often brick-work is given rusticated quoins derived entirely from a stone meaning, and so on.

The fact is, of course, that it was humanised by men who felt their way through, rather than argued their way through, and who were proud to display their descent from those who revived the glories of Rome at the Renaissance, as the Romans revived the glories of Greece as a

reinforcement to their bold power of structure.

The modernist has hamstrung himself by resolving to throw away the past and is now uncomfortably aware that a typical modern building is about as interesting as a set of overalls with a zip fastener.

Yours faithfully,

G. MAXWELL AYLWIN

### THE ARCHITECTS' BENEVOLENT SOCIETY

DEAR SIR,—A recent sight of some A.B.S. case histories led me to count the contributors named in its Annual Report, and to compare their number with that of architects listed in the Register; in round figures the respective totals were 4,000 and 18,000.

There may be among the 14,000 some who would feel inclined, whenever they get a new commission, to give a present to the A.B.S., and others who would do the same whenever their salary was raised. Could we spare a pound on every such lucky day or even ten shillings? It would mean a lot to our less lucky contemporaries, and would lighten the work of the good people who manage the A.B.S.

This work is done on behalf of the whole profession, and should therefore be supported by all. Let us all act so that in next year's report the wide difference which gave rise to these thoughts will have disappeared.

Yours faithfully,

H. G. C. SPENCELY

## Book Reviews

*Mies Van Der Rohe*, by Philip C. Johnson. 2nd ed. 10 in. 215 pp. incl. pls. New York: Museum of Modern Art. [1953.] £1 5s.

The second edition of this book contains a new section illustrating and discussing the recent work done by this great architect between 1948 and 1953—his most productive period of actual building after becoming an American citizen in 1944. Included are the Lake Shore Drive apartments, the Farnsworth house and completed buildings at the Illinois Institute of Technology, together with the architect's latest projected designs for a national theatre in Germany, the Architecture and Design building in Chicago and an experimental 50 ft. square house.

The essence of Mies van der Rohe's work is to be found in the close relationship between building technology and architecture. The text and photographs in this book admirably illustrate the consistent manner in which Mies has sought an architectural economy of means. The theme has, to date, yielded buildings having the most uncompromising directness of expression, backed up by scrupulous attention to detail and craftsmanship, and relying on proportion and refinement as the means of rendering the technology of architecture communicable and significant. Elimination—'less is more'—motivates all his design work and leads him to one-space

conceptions for buildings, even those with complex functional requirements. As the author points out, his buildings by their daring, clarity and technical soundness are exerting a profound influence on contemporary architectural development.

This volume deals comprehensively with the architect's projects, writings and designs for furniture, and contains a complete bibliography. It is set out chronologically, covering the period 1886-1953, and includes reference to his early training and experience.

DENYS LASDUN [F]

**Decorative Art 1954-5. Vol. 44.** Studio year book, etc. *Rathbone Holme and Kathleen Frost*, eds. 11½ in. 129 pp. incl. pls. text illus. [1954.] £1 10s.

To provide a pictorial review of recent interior decoration, furniture, carpets, silver, glass, ceramics and lighting is the principal object of this elegant annual. With eyes logically fixed on the widest possible number of readers the editors have, in some recent years, shown a rather obvious preference for the merely fashionable, courting the disdain of the purists, who were not to be soothed by the names of a few internationally respected experts listed among the selection committee. This time the work of choosing illustrations seems to have been done with greater discrimination and one would like to think that this is partly due to Christopher Gotch, who contributes a sensible article on pattern and texture in architecture and who has an unusual capacity for looking at the past and the present with critical detachment and appreciating the best of both worlds. A few pleasant photographs of modern houses are included, but architects will have seen them before. As always, the volume is impeccably dressed.

J. C. P.

**Designers in Britain.** Vol. 4, by *Herbert Spencer*, ed. *Society of Industrial Artists*. 12 in. × 9½ in. (11) pp. + front. + 158 pls. and pp. of illus. Lond.: Wingate. 1954. £2 5s.

This volume, the fourth of a biennial series, is very much like its predecessors: therein lies both its strength and its weakness. To maintain the same selling price in a world of rising costs it has adopted a cheaper cover and grown thinner, but Herbert Spencer's design of the book maintains the earlier high standard of looks.

The contents obviously reflect the scope of the activities of the members of the Society of Industrial Artists who compiled it (although the selection is not confined to the work of members of that Society). That no doubt explains the high proportion of space given to graphic design—the section that is most consistently excellent. But in future the editors would do well to avoid fields of activity that they cannot fairly cover, such as interior design and prefabricated building. Here the British contribution is insulted rather than complimented by its inclusion. Prefabricated building, for example, is represented only by three photographs of a mock-up of Hartland Thomas's 'Unitectum' system; excellent

and ingenious as this no doubt is, the implication of its solitary inclusion is a little hard on Hertfordshire, the Ministry of Education and the designers of some of the export houses.

When the first of the series appeared in 1947 one was delighted and perhaps amazed to see that enough good industrial design existed to make such a large volume. Now the editors can no longer expect us to throw up our hands in loyal acclamation because of the quantity of the competent. We have got used to that in the stores and magazines, and would now welcome instead more full details of the really excellent. And if the standard were set higher, there would be more room for sensibly informative captions. Those in the present volume are often uselessly brief. Perhaps it is a mistake to allow the typographer to be his own editor because if there is one thing that the modern typographer hates more than punctuation it is words.

NEVILLE CONDER [A]

**Houses of To-day.** A Practical Guide, by *Colin Penn*. 9½ in. 184 pp. incl. pls. and pp. of illus. text illus. Batsford. 1954. £1 10s.

'A Practical Guide' this book claims to be, and down to earth it certainly is, with its full coverage of site planning, construction, services, finishes, costs. Directed at the small building owner, it will undoubtedly cause a number of them to think they know all about house-building and can save that six per cent. True, Mr. Penn has his chapter on 'What the Architect Does', and firmly advises: 'Having selected your architect, give him the fullest possible details of your requirements, tell him how much money you want to spend, and let him get on with it.' But by then the reader has had 160 pages of very useful tips such as 'if you want a really cheap house it is essential to start with a simple, preferably rectangular, plan', and one wonders how docile he will be.

The author positively glues himself to the middle of the road. 'Some architects will object if you ask that your house shall be designed in a "period" style, say Tudor. Others will do it willingly. Without giving any opinion on the merits of this question I will urge you simply to choose a good architect.' The examples reflect an equal tolerance. Looking at them very broadly, and comparing them, with all allowances, with a similar collection of the thirties, one is struck by the dumb dullness of our small post-war houses. (The thirties at least had on one side their Charm School and on the other their Brave New World.) Many of us have produced this kind of house, with the excuse of licensing and all the other troubles, and we all look back on them with depression. One must hope that the customer will realise this, and that we shall not find him demanding, as so often in the past, something we no longer wish to give him and wish we had never advertised.

None of this is any criticism of the way Mr. Penn has assembled his material. The book is careful, lucid and thorough. It hits

the target fair and square, and the only question is whether it was the right target.

LIONEL BRETT [F]

**Koelner Domblatt. Jahrbuch des Zentral-Dombauvereins.** *Joseph Hoster*, ed. 9½ in. (i) + 234 pp. incl. pl. (map) + pls. text illus. Cologne: Bochum. 12 DM.

The authorities of the Cathedral of Cologne are to be congratulated on producing this *Festschrift*, containing a variety of articles, among which the one by Dr. Otto Doppel-feld on the Carolingian precursors of the Gothic cathedral is outstanding. Based on recent excavations, the reconstruction of the external ambulatory is particularly interesting. This is a feature which finds a parallel in the church of Brixworth in Northamptonshire. Less happy are the architectural discussions of Dr. H. Rode, who only mentions earlier authorities in order to refute them, although he frequently accepts their conclusions. The rediscovered designs for the chancel of the cathedral are, however, fully described by this author, although some of his detailed conclusions may be challenged. Further articles deal with the cathedral precincts, sculptural decorations, paintings and fittings, and also refer to the contemporary restoration of the cathedral in a useful manner. A bibliography of relevant recent works on architectural and historical matters concludes the volume.

H. ROSENAU

**Scottish Castles of the Sixteenth and Seventeenth Centuries.** by *Oliver Hill*. With [article] by *Christopher Hussey*. 13 in. 280 pp. incl. (140) pls. and pp. of illus. text plans. Country Life. 1953. £6 6s.

A book on the 16th and 17th century Scottish castles was long overdue. I well remember the experience of discovering these beautiful and romantic castles in the twenties at Cambridge, through the keen eye of Mansfield Forbes. His rooms at Clare were strewn with the curling enlargements of his own photographs of Craigievar, a name and building which, with its unique blend of austerity and tenderness, has haunted me ever since. I remember how he disclosed to me the quality of this 16th century Scottish architecture: 'It was certainly not by accident that such compositions were produced, as those that make so powerful and complex an impression as Craigievar and Castle Fraser. Symmetry in the accepted sense is not what I mean. I might describe it as a kind of developed symmetry that requires movement, that is to say a sequence of aspects, for its full appreciation. Architects, perhaps, have too narrow a conception of symmetry. Symmetry and rhythm have similar emotional values, both involving the expectation of a reassertion, and it is just the conscious reassertion of motives, in a series of aspects, that can be studied in these great buildings.'

Craigievar figures prominently in Oliver Hill's book, as do the other lovely castles of the Midmar granite masons—Midmar itself, now uninhabited, in its beech glade on the Hill of Fare; Crathes with its oak-

lined gallery; Castle Fraser with its rich corbelling and gargoyles; and finally, Traquair with its great terraces and pavilions on the banks of the Quair.

And what saw ye there  
At the bush aboon Traquair?  
Or what did ye hear that was worth  
your heed?

I heard cushies croon  
Through the gowden afternoon  
And the Quair burn singing down to the  
Vale o' Tweed.

I was surprised that the pictures of these buildings did not make the same impact upon me as the Forbes enlargements—perhaps the photographs are too good, perhaps there are too many of them—but this is a churlish complaint about a book so richly illustrated.

The text of the book is divided into four parts: I. Origins and Characteristics. II. The Sixteenth and Seventeenth Centuries. III. Decoration and Equipment. IV. Contemporary Life. Altogether fifty-seven castles are described and most of them illustrated. The author explains how the restlessness of the country produced a flowering of the Scottish vernacular in these 16th and 17th century castles when everywhere else the vernacular had been superseded by the Renaissance style. He describes the effect of materials on their design—the scarcity of brick and timber and the abundance of good building stones—whin, freestone and granite. He describes the character which these buildings derive from the contrast of their harled masonry walls ('harle' being a rendering of lime and sand) with the carved corbels, balustrades and other enrichments in stone.

In addition to the photographic illustrations there are explanatory maps and small-scale plans and sections in the text.

This is a valuable book for those who are enthusiasts for Scottish architecture and for those who are discovering it.

RAYMOND MCGRATH [F]

**Na-Oorlogse Kleine Landhuizen in Nederland**, by J. J. Vriend. 10½ in. 33 pp. + (81) pp. of illus. text illus. Amsterdam & Antwerp: Kosmos. [1954.] £1 6s.

Here are twenty houses for the private client which represent this field of post-war domestic design on rural or suburban sites in the Netherlands and happily balance the distorted picture given by an earlier and similar book from the same publishers—*Het Eigen Huis*. The author, a practising architect, historian and lecturer, has a keen understanding of the complex architectural scene in his country; he makes a fair and accurate selection from most of the current schools of thought—a far harder task in the Netherlands than in Britain—and the result compares favourably with a somewhat similar book recently published here.

There is a brief but intelligent and useful historical survey of the background and an outline discussion of the problems with which a client will find himself faced; the book is primarily intended for the layman,

though equally acceptable to the architect. The examples are illustrated by photographs and plans which are drawn to the same scale. There are also an occasional section and site plan. A good standard of production is only marred by the omission of page or plate numbers which are referred to in the text.

MICHAEL D. BEASLEY [A]

**Lebanon**. Suggestions for the plan of Tripoli and for the surroundings of the Baalbek acropolis. *Unesco*. (Museums and Monuments series, vi.) 12½ in. 29 pp. incl. pls. + (12) pp. of illus. text illus. Paris. 1954. 7s. 6d.

**Syria**. Problems of preservation and presentation of sites and monuments. *Unesco*. (Museums and Monuments series, vii.) 12½ in. 35 pp. incl. pls. (maps) + (16 pls.). Paris. 1954. 8s. 6d.

Unesco was invited by the Syrian and Lebanese authorities to examine the problem of preserving important historic remains in their countries, and these two

books are the ably presented reports of the mission of experts entrusted with the task. After brief descriptions of the monuments in Tripoli, Baalbek, Damascus, Aleppo and elsewhere, advice is given on ways to enhance their value by showing them to better advantage, and on how to replan the towns which have grown around them. Each volume, with useful maps and plans and about 50 excellent photographs, reflects great credit on the team of experts and the organisation which sponsored this work.

**Architectural Hygiene or Sanitary Science as Applied to Buildings**, by Sir Banister Fletcher [F] and H. Phillips Fletcher. 9th ed. 7½ in. xiii + 394 pp. + (2) folding pls. text illus. Pitman. 1954. £1 5s.

A thoroughly revised edition of the well-known textbook: new information and extra diagrams have been added to nearly every section, and the latest legal requirements are included.

## New Range of Colours for Building

PROMPTED BY THE Anglo-American Council on Productivity Report on Simplification, the Paint Manufacturers' Co-operation Committee in 1951 set up the Paint Industry Colour Ranges Committee, to select a limited range of colours that would be acceptable both to the paint industry and to large and important users of building paints, like Government Departments and local authorities.

PICRC set about their task by first of all examining in some detail the existing colour ranges of the British Standards Institution, the Ministry of Works, the Air Ministry, the Ministry of Education (Archrome range) and the L.C.C., and from these, with the aid of the British Colour Council, arrived at an initial selection of 76 colours.

At this stage PICRC decided to invite comments and suggestions from other interested bodies on this selection; and in particular they sought the guidance of the R.I.B.A. on contemporary trends in the use of colours, so that the industry would have full knowledge of the needs and wishes of the architectural profession.

The Royal Institute in turn appointed a committee which included representatives of the Ministry of Works, the Ministry of Education, the L.C.C., B.R.S., and one of the Art Schools, to select, with the 76 colours as a basis, a compact, comprehensive and systematic range of paint colours for building which would serve as an instrument of design for the architect. The tasks of this committee, extending for a period of 26 months, entailed the analysis of several colour ranges in use, together with the examination of trends and various uses of colour. The long and detailed technical work involved was carried out largely at the Building Research Station, which has special experience in this general field.

The range selected by the R.I.B.A. committee and approved by the Council in October 1954, was then examined jointly in a series of meetings between representatives of the industry and of the R.I.B.A. In the course of these meetings, certain adjustments and changes were made by agreement to overcome marketing and technical difficulties. This friendly collaboration brought the work to successful completion and has resulted in the production of a range of 101 colours for building, commendable to the industry, the R.I.B.A. and important users of paints including, it is hoped, the public at large.

The Paint Manufacturers' Co-operation Committee and the Royal Institute are confident that this agreed range provides a sound, systematic and realistic compromise between traditional and contemporary colours, and will serve as an intelligent and practical guide to the selection of harmonious paint colours for buildings. This new range has in fact already been adopted by the Liaison Committee for Building Paint Supplies for Government Departments.

The range has now been submitted to the British Standards Institution with the purpose of its being incorporated in a new British Standard. Arrangements were made for displaying the new range from 31 January to 26 February at the following places:

**London:** Royal Institute of British Architects, 66 Portland Place, W.1. British Standards Institution, 2 Park Street, W.1. The Building Centre, 26 Store Street, W.C.1. **Birmingham:** The School of Architecture, Margaret Street, 3. **Manchester:** British Standards Institution, Coronation House, Market Street, W.1. **Glasgow:** The Scottish Building Centre, 425-7 Sauchiehall Street, C.2.



# Notes and Notices

## NOTICES

**Fifth General Meeting, Tuesday 1 March 1955** at 6 p.m. The Fifth General Meeting of the Session 1954-55 will be held on Tuesday 1 March 1955 at 6 p.m. for the following purposes:—

To read the Minutes of the Fourth General Meeting held on 1 February 1955; formally to admit new members attending for the first time since their election.

Dr. J. Bronowski to read a paper on 'Architecture as a Science and Architecture as an Art'.

(Light refreshments will be provided before the meeting.)

**Session 1954-55. Minutes IV.** At the Fourth General Meeting of the Session 1954-55, held on Tuesday 1 February 1955, at 6 p.m. Mr. C. H. Aslin, C.B.E., President, in the Chair.

The meeting was attended by about 250 members and guests.

The Minutes of the Third General Meeting held on Tuesday 4 January 1955, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The President delivered his address to architectural students and Mr. Raymond Erith [F] read his review of the work submitted for the Prizes and Studentships, 1955.

On the motion of Mr. Anthony M. Chitty, M.A., A.M.T.P.I. [F], Past-Chairman of the Board of Architectural Education, seconded by Professor W. B. Edwards, M.A., B.Arch., M.T.P.I. [F], President of the Northern Architectural Association, a vote of thanks was passed to the President and Mr. Erith by acclamation, and was briefly responded to by them.

The presentation of prizes was then made by the President in accordance with the Council's award.

The proceedings closed at 7.35 p.m.

**R.I.B.A. Reception: Friday 20 May 1955.** The R.I.B.A. Reception will be held on Friday 20 May 1955 from 8.15 p.m. to midnight. Tickets price 15s. each may be obtained by members on application to the Secretary. Applications, which must be accompanied by the necessary remittance, should be made before 31 March, as although no restriction is being made on the number of tickets each member may take, the list may have to be closed if there is an unusually large demand.

**The R.I.B.A. Appointments Department.** Members and Students of the R.I.B.A. and the Allied Societies are reminded that the services of the Institute's Appointments Department are available to employers requiring assistants and to assistants seeking salaried employment.

Employers are invited to notify the Secretary of vacancies in their offices, giving details of the work to be done, the qualifications required, and salaries offered.

Assistants should preferably call at the offices of the Appointments Department, but if this is not practicable they should obtain from the Secretary an application form, which when completed and returned to the Institute will enable the Department either to send the applicants particulars of vacancies suitable to their qualifications and requirements or submit their names for vacant posts.

Members and Students seeking official appointments should note that normally these

are fully advertised in the weekly professional press, and that therefore the Appointments Department do not as a rule notify them to those on the register.

The Institute will also be glad to advise on most matters concerning architectural employment, including overseas appointments.

**Annual Subscriptions and Contributions.** Members' subscriptions and Students' contributions for 1955 became due on 1 January.

	£	s.	d.
Fellows .. .. .	7	7	0
Associates .. .. .	4	4	0
Licentiates .. .. .	4	4	0
Students .. .. .	1	11	6

For members resident in the trans-oceanic Dominions who are members of Allied Societies in those Dominions, and for members resident overseas in areas where no Allied Society is available, the amounts are as follows:

	£	s.	d.
Fellows .. .. .	4	4	0
Associates .. .. .	3	3	0
Licentiates .. .. .	3	3	0

**British Architects' Conference, Harrogate, 8-11 June 1955.** The West Yorkshire Society of Architects are well advanced in the preparation of the programme of the Conference to be held at Harrogate and full details will be published in due course. A list of hotels prepared by the Conference Executive Committee is given below and members intending to be present at the Conference are advised to reserve accommodation as soon as possible. The Conference Headquarters and Conference Dinner will be at the Majestic Hotel.

**Formal Admission of New Members at General Meetings.** New members will be asked to notify the Secretary R.I.B.A. beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be

sent to each newly elected member for this purpose. On arrival at the R.I.B.A. on the evening of the General Meeting new members must notify the office of their presence and will then take their places in the seats specially numbered and reserved for their use. On being asked to present themselves for formal admission, the new members will file out in turn into the left-hand aisle and after shaking hands with the President (or Chairman) will return to their seats by way of the centre aisle.

Formal admission will take place at all future Ordinary General Meetings of the present Session, with the exception of the following:— 5 April 1955: Presentation of Royal Gold Medal.

**Kalendar 1954-1955. Corrections:** In the new edition of the Kalendar, on p. 347 the address of Mr. Maxwell John Miller [A] is incorrect and should read as follows:—c/o John B. Parkin Associates, 717 Church Street, Toronto 5, Ontario, Canada.

The name of the following member was omitted in error on page 108:—

[A] Butler-Bowdon: Anthony William, 12 Berkeley Square, Rondebosch, Cape Town, South Africa. Serial No. (9218) 1947.

**R.I.B.A. Kalendar.** The 1955-56 issue of the Kalendar will be published in the autumn and the last day for receiving changes of address for inclusion in that issue will be 31 May. This date applies to all members and Students, both in the United Kingdom and overseas.

## BOARD OF ARCHITECTURAL EDUCATION

**The Final Examination November/December 1954. Results**

The Final Examination was held in London, Leeds, Manchester, Newcastle, Edinburgh and Belfast from 24 November to 3 December 1954.

### British Architects' Conference, Harrogate, 8-11 June 1955

#### LIST OF HOTELS

Hotel	Address	Total No. of Guests	Bed and Breakfast	Garage
*Majestic .. .. .	Ripon Road	300	27/6 to 32/6	Yes
*Cairn Hydro .. .. .	Ripon Road	240	21/-	Yes
*The Old Swan .. .. .	Swan Road	250	25/-	Yes
*Prince of Wales .. .. .	West Park	210	21/6 to 30/6	Yes
*Adelphi .. .. .	Cold Bath Road	100	17/6	Yes
Beechwood Court .. .. .	Cold Bath Road	100	15/6	Lock-ups
*Grange .. .. .	Prospect Place	150	14/6 to 21/-	Adjoining
*Prospect .. .. .	Prospect Place	150	22/6 to 27/6	Yes
*St. George .. .. .	Ripon Road	120	25/- to 30/-	Yes
Cecil .. .. .	Valley Drive	80	25/- (incl. dinner)	No
Claremont .. .. .	Victoria Avenue	80	24/- (full board)	No
Dirilton .. .. .	Ripon Road	80	14/-	No
Green Park .. .. .	Valley Drive	80	17/6 to 19/6	Nearby
Kensington .. .. .	Valley Drive	50	15/- to 16/6	No
Kirkcaldy .. .. .	St. Mary's Walk	60-70	14/6 to 16/6	Nearby
Langham .. .. .	Valley Drive	80	17/6	No
*North Eastern .. .. .	Station Square	50	18/6	No
Russell .. .. .	Valley Drive	80	17/6 to 18/6	Nearby
Valley Gardens .. .. .	Valley Drive	70	16/6 to 18/6	No
Berkeley .. .. .	35 Victoria Avenue	25	15/-	No
Boston .. .. .	Swan Road	30	14/-	No
Metropole .. .. .	Valley Drive	32	17/6	No
Mount Edgumbe .. .. .	103-105 Valley Drive	30	16/6	No
Octagon .. .. .	Valley Drive	40	16/6	Nearby
Regal .. .. .	Oxford Street	30	15/-	No
Ridings .. .. .	Springfield Avenue	25	21/- (full board)	Yes
Riversdale .. .. .	17-19 Valley Drive	28	16/6 to 17/6	Nearby
Studley .. .. .	Swan Road	28	25/-	Nearby

In addition to the above a complete list of hotels, boarding houses, etc., may be obtained from W. W. Baxter, Information Bureau, Harrogate.

\* Licensed.

Of the 427 candidates examined, 157 passed as follows:—

Passed Whole Examination .. ..	99
Passed Whole Examination, subject to approval of Thesis .. ..	4
Passed Part 1 only .. ..	53
Passed Part 2 only .. ..	1
	<hr/> 157

270 candidates were relegated.

The successful candidates are as follows:—

#### Whole Examination

Alley: C. M. (Miss)	Mackenzie: F. A. A.
Archer: J. H. G.	McOnegal: E. A.
Arnold: G. B.	Males: A. B.
Ashdown: R. A.	Mellers: Gilbert
*Barclay: S. L.	Mercer: William
Benwell: Peter	Milner: W. S.
Best: E. C.	Moore: J. M.
Biddiscombe: R. C.	Morhaim: N. O.
Billam: D. M.	Morris: F. C. M.
Bird: B. J.	Neivens: K. A.
Black: Douglas	Norwood: Gerald
Bradley: A. S. E.	Osborne: A. H.
Bruce: Robert	Panther: K. H.
Brzeziński: R. K.	Parry: R. G.
Buchwald: Lucjan	Payne: Roy
Burford: C. H. (Distinction in Thesis)	Pring: J. G. R.
Burke: John	Prisgrove: R. B.
Chamberlain: A. J.	Pudjak: J. L.
Coffin: J. H. F.	Read: R. W.
Cooke: A. G.	Redstone: E. J.
Corlett: F. B.	Reeves: M. K.
Crawford: R. H.	Ringrose: L. H. A.
Curtin: P. C.	Robinson: P. W.
Dalton: D. J.	Rudowski: Andrzej
Downer: D. C. (Miss)	Saunders: D. P.
Dunnings: S. A.	Shorney: C. P. L. (Miss)
Edge: G. T.	Silvester: W. G.
Farrar: A. H.	Sinclair: R. D.
Firman: M. J. L.	Skelton: B. M. B.
Fleck: R. J. (Mrs.)	Skelton: Margaret (Miss)
Fleming: D. H.	Small: John
Forsyth: J. E. C.	Smith: Colin
French: T. H.	Smith: David
Gawronski: N. J. J.	Leonard
George: G. R.	*Smith: John Lewis
Glass: Thomas	*Smith: Ralph M. A.
Grant-Nelson:	Stonelake: D. W.
A. W. M. (Distinction in Thesis)	Szarowicz: M. T. K.
Hansford: B. H.	Tapp: D. R.
Hardy: J. A.	Thomas: A. R.
Hicks: M. G.	Tims: C. H. G.
Hubbard: N. S.	Tonge: J. M. (Miss)
Humphries: D. J.	Turner: Frank
James: P. L.	Turner: J. J.
Jameson: Gordon	Vasbenter: A. L.
Jenkins: D. H.	Walford: N. E.
Jones: G. Graham	Walton: E. S.
Kot: Jan	Ware: P. J. W.
Lees: Derrick	Watt: B. E.
Liddell: I. T.	Weitzel: A. H. R.
Longson: S. H.	West-Jones: Alan
*Lyne: A. J.	Woodcock: G. N.
	Wright: K. C. J.

\* Subject to approval of Thesis

#### Part 1 only

Andrew: D. G. F.	Drobik: J. K.
Atkins: G. C.	Edmands: G. W.
Benton: P. A. S.	Farley: P. V.
Bottomley: Keith	Favell: Geoffrey
Boyes: P. E.	Finlan: E. G.
Broughton: K. J.	Fisk: R. A.
Burgess: G. B.	Fletcher: R. K.
Collins: Bryan	Foster: M. P. E.
Colwill: J. S. (Miss)	Fry: V. G.
Dodgson: G. T.	German: R. K.

Gilham: K. E.
Goddard: Denyse (Miss)
Hull: Alwyn
Jaroszw: W. T.
Jaszczolt: Z. B.
Kilpatrick: P. J.
King: D. G.
Kleiber: Jan
Knight: J. E.
Kowalewski: K. T.
Lancon: Roland
Lawrence: N. T.
Meeking: B. D.
Parker-Jones: P. E. J.
Portsmouth: J. H. S.
Reynolds: E. A.

#### Part 2 only

\*Mitchell: Roy

\* Subject to approval of Thesis.

**The R.I.B.A. Intermediate Examination, November 1954.** The R.I.B.A. Intermediate Examination was held in London, Plymouth, Manchester, Leeds, Newcastle, Edinburgh and Belfast from 5 to 11 November 1954.

Of the 491 candidates examined, 158 passed and 333 were relegated.

The successful candidates are as follows:—

Ainscow: T. N.	Flower: H. L.
Allen: J. M.	Floydd: J. D.
Anderson: Robert	Ford: B. A.
*Andrews: R. G.	Foulsham: J. R.
Arrand: P. H.	Fowler: J. G.
Barratt: P. J. H.	Frankcombe: B. H.
Bazille-Corbin: C. C. E.	Frew: Robert
Beake: P. R.	Gaskell: B. J.
Bell: I. K.	Gaunt: H. T.
Biggs: M. J.	Glavin: W. P. C.
Billson: A. P.	Gomez Hall: J. F.
Blake: E. F.	Gover: M. B.
Blanchard: D. K. S.	Gray: G. A.
Blatchford: D. J.	Greaves: I. D.
Blinkhorn: D. D.	Greenock: J. S.
Bonsall: R. W. H.	Greenwell: A. R.
Bradbury: F. W.	Haddon: P. F.
Brasington: R. G.	Hakes: Gerald
Brocklesby: P. E.	Harding: D. G.
Brown: Maurice H.	Hares: J. P.
Brown: Peter	Harington: A. M. (Miss)
Browning: A. J. H.	Harman: P. N.
Caldwell: W. D. M.	Harrison: T. S.
Carroll: K. J.	Harvey: P. R.
Cawse: A. R. M.	Herbert: G. E.
Chamberlain: Alan	Heymann: Siegfried
Clow: C. A.	Hickley: G. G.
Coakley: M. D. (Miss)	Hicks: J. B.
Coats: I. H.	Higgins: C. G.
Collins: B. J.	Higs: Peter
Collins: B. W.	Hine: V. J. D.
Cooper: L. F.	Howard: M. L.
Cotton: J. K.	Hyde: Eric
Crawford: I. W.	Jackman: L. E. C.
Cunningham: John	Jackson: W. J. C.
Dadge: N. J.	Jago: T. D.
*Davies: A. J.	Jakeman: Maurice
Dible: J. K.	Jones: Alan J.
*Doman: J. A.	Joyce: P. E.
Donald: Kenneth	Kay: Rodney
Douglas-Maul: B. A.	Kenyon: S. A.
Duckworth: T. R.	Kilpatrick: I. M.
Dudzicki: Tadeusz	Kirk: D. G.
Dyce: F. A.	Law: B. G.
Ellis: E. J.	Lawson: G. R. J.
Elves: G. J.	McLellan: D. P.
Farrow: B. V.	McLellan: D. S.
Fellender: L. H.	Macrae: D. H.
Fellows: D. A.	Manners: G. F.
Field: B. V.	Marsh: J. E.
	Massey: Harry

Richmond: J. M.
Riggs: R. S.
Roberts: T. R. W.
Robinson: L. K.
Saunders: T. W.
Sloan: W. J.
Smith: John Shortland
Smith: Kenneth S.
Speechley: G. S.
Stapleton: R. C.
Stevens: B. J.
Stewart: P. A.
Tidmarsh: D. S.
Watson: D. M.
West: A. S.
Westrope: K. L.
Willis: W. N. A.

Mawson: P. O.
Meek: A. J.
Metcalfe: P. E. M.
Michael: A. D.
Miller: R. K.
Milton: W. F.
Mizen: R. C.
Neville: J. H.
Noble: Harry
Olver: F. A.
Orrell: J. R.
Parry: R. A.
Pate: J. G. L.
Percey: E. C.
Perryman: John
Prior: A. K. E.
Purvis: R. F. M.
Richmond: Gordon
Roberts: Frederick
Roebuck: E. A.
Rutherford: C. A.
*Saviel: R. A.
Scott: Peter S.
Sefton: A. H.
Sellers: G. W.
Senior: T. R.
Sherry: W. O.
Shugar: Alan
Smallbone: M. A. (Miss)

\* Subject to approval of History Thesis.

#### The Special Final Examination, November/December 1954

The Special Final Examination was held in London, Leeds, Manchester, Newcastle, Edinburgh and Belfast from 24 November to 3 December 1954.

Of the 263 candidates examined, 56 passed as follows:—

Passed Whole Examination .. ..	46
Passed Part 1 only .. ..	9
Passed Part 2 only .. ..	1
	<hr/> 56

207 candidates were relegated.

The successful candidates are as follows:—

#### Whole Examination

Allen: R. R.	Hickling: Cliffe
Armstrong: D. H.	Hill: E. P.
Arrows: A. W.	Jeffries: D. W.
Axon: T. F.	Jelless: W. H.
Barclay: R. L.	Johnson: A. E.
Bentley: A. G.	Kershaw: D. J.
Briggs: D. S.	Kowaski: S. M.
Brown: F. J.	Longshaw: L. F.
Coleman: T. H. de W.	Lumb: L. F.
Cooley: Neville	Mate: H. E.
Dawes: Stanley	Mirrington: R. D.
Diserens: M. A.	Molesworth: R. M.
Djurkovic: George	Newton: Kenneth
Edleston: J. H.	Rayner: L. V.
Fleming: N. M.	Read: A. M.
Fraser: Donald	Reed: W. J.
Gent: Raymond	Reid: Alan
Gilonis: B. A.	Sowersby: W. G. J.
Godwin: M. G.	Speller: Dennis
Hallam: H. S.	Taylor: J. T. R.
Headings: C. L.	Walker: R. E.
Hendry: W. S.	Webb: H. L.
Hews: D. A.	Yap: P. V.

#### Part 1 only

Burnett: E. A.	Plunkett: R. R.
Hannah: George	Sutcliffe: K. N.
Jarvis: K. H.	Tierechow-Pienkow: E.
Klaprott: Rainer	Turton: J. F.
Krawczak: Z. S.	

## Part 2 only

Davis: T. W.

The following candidates have also passed the Special Final Examination:—

Child: E. H. G.  
Waite: Donald

Watkinson: P. A.

**R.I.B.A. Special Final Examination. Minimum Age Limit.** Candidates who intend to apply for admission to the R.I.B.A. Special Final Examination are reminded that the Council of the Royal Institute have decided that the minimum age limit will be raised from 30 to 35 with effect from the 1 January 1958.

## ALLIED SOCIETIES

**Birmingham and Five Counties Architectural Association. Annual Dinner.** The Annual Dinner and Dance of the Birmingham and Five Counties Architectural Association was held at the Grand Hotel, Birmingham, on Friday, 21 January. Mr. S. T. Walker [F], President of the Association, was in the chair. Despite the concern caused by the news of the unfortunate mishap to Mr. and Mrs. Aslin which prevented their attendance, the occasion was a great success and was attended by nearly 400, including 56 official guests.

Major G. B. Cox [F] deputised for the President R.I.B.A. at very short notice, but this was in no way apparent from an able speech in which he replied to the toast of 'The R.I.B.A. and its Allied Societies' proposed by the Lord Mayor of Birmingham, who had agreeably undertaken the double task of replying also to the toast of 'The City' given by the President of the B. & F.C.A.A., Mr. S. T. Walker [F].

Mr. J. S. Scott [A] Vice-President, proposed the toast of 'The Guests' to which Dr. Mary Woodall, Deputy Curator of the City Art Gallery, responded.

### Changes of Officers and Addresses

*The Royal Institute of the Architects of Ireland.* Hon. Secretary, Mr. Wilfrid Cantwell [A].

*Royal Australian Institute of Architects, Western Australian Chapter.* President, Mr. K. C. Duncan [F]. Hon. Secretary, Mr. W. M. Barton, c/o Messrs. Forbes & Fitzhardinge, 135 St. George's Terrace, Perth, W.A.

## GENERAL NOTES

### Prize for the Study of Natural Stone-Work

The London Association of Master Stonemasons are offering annually a prize of £50 and a certificate for the study of natural stonework. The prize is offered for the best set of sketches illustrating the use of stone in buildings and their setting. Any aspect of natural stonework may be chosen for study, including, in addition to structural masonry, the use of stone for facings or paving. Marbles are excluded from the scope of the prize.

The sketches may be in any medium, and must be accompanied by descriptive notes. They must be drawn from the original, and copies of photographs or other illustrations are not admissible. The examples chosen may be of any period or from any country. The sketches need not be mounted. They may be submitted in folio or sketch book form, but in any case the total area must not exceed two Imperial sheets.

The Jury is: the Chairman of the Board of Architectural Education; Mr. G. W. Burlington and Mr. G. B. Knight representing the London

Association of Master Stonemasons; Mr. D. du R. Aberdeen [F] and Mr. Geoffrey M. Harper [A] representing the R.I.B.A. Mr. G. Grenfell Baines [A] is the critic.

The Competition is confined to Probationers and elected Students of the R.I.B.A. who have not passed or received exemption from the R.I.B.A. Final Examination (Parts I and II). Probationers and Students cannot enter for the competition if they have passed the R.I.B.A. Intermediate Examination or if they have passed an examination recognised for exemption from the R.I.B.A. Intermediate Examination more than twelve months before the published last day for the receipt of the sketches.

The work submitted must be sent flat, not rolled and not folded, to the Secretary, R.I.B.A., 66 Portland Place, W.1, so as to arrive on or before 24 November 1955. The drawings must be signed by the competitor. A letter stating the competitor's name, address and date of enrolment as a Probationer R.I.B.A., and School of Architecture, if any, at which he is studying or has studied, and a declaration that the sketches and notes are his own unaided work without the collaboration, assistance or advice of anyone, must be submitted with the sketches and notes.

**Rees Jeffreys Triennial Lecture.** The third lecture, entitled *The Requirements of the Road User with reference to the Design and Layout of Roads*, will be given by Major R. A. B.

Smith, M.C., A.M.I.C.E., M.Inst.T., Hon. A.T.P.I., on Thursday 19 May at 5 p.m. at the Royal Institution of Chartered Surveyors, 12 Great George Street, S.W.1. Admission is free. Tea will be served at 4.30 p.m.

The Rees Jeffreys Lectures are held by the Town Planning Institute who have extended a welcome to members of the R.I.B.A.

**Builders' Foremen and Clerks of Works.** Mr. D. E. Woodbine Parish, Past President of the London Master Builders' Association, has issued an appeal for funds on behalf of the Provident Institution of Builders' Foremen and Clerks of Works. Founded in 1842, the Institution has a long and distinguished record of help to the aged and infirm in that class of highly skilled men who are so important a factor in good building, and to their widows and orphans. Donations will be gladly received by the Institution's Financial Secretary, W. Sutherst, 43 Maxwell Road, Welling, Kent.

### Correction

We regret that in the report of Mr. Basil Taylor's sessional paper, 'Art History and Contemporary Art', published in the January JOURNAL, a phrase in the speech of Professor Basil R. Ward [F], who moved the vote of thanks, was misreported. Speaking of history generally and of the history of art in particular, Professor Ward quoted a phrase of Napoleon, 'History is agreed legend'. This phrase was misheard by our reporter.

## Notes from the Minutes of the Council

### MEETING HELD 4 JANUARY 1955

**1. The Royal Gold Medal 1955.** The Secretary reported that H.M. The Queen had been pleased to approve the recommendation of the Council that the Royal Gold Medal for the Promotion of Architecture in the year 1955 be awarded to Mr. John Murray Easton [F].

**2. New Year Honours.** The congratulations of the Council were conveyed to members and others on whom H.M. The Queen had conferred honours in the New Year list, as reported in the January JOURNAL.

**3. Appointments.** *R.I.B.A. Architecture Bronze Medal: R.I.B.A. Representative on Juries to consider awards.* The Indian Institute of Architects: Calcutta Chapter: Mr. Rustom H. Pastakia [F]. The Norfolk and Norwich Association of Architects: Mr. W. K. Ferguson [A].

**4. Professor A. E. Richardson [F], P.R.A.** The Council sent their hearty congratulations to Professor A. E. Richardson [F] on his election as President of the Royal Academy.

**5. R.I.B.A. Architecture Bronze Medal: The Northamptonshire, Bedfordshire, and Huntingdonshire Association of Architects.** Formal approval was given to the recommendation of the Jury that the award of the R.I.B.A. Architecture Bronze Medal for the period of three years ending 31 December 1953 be made in favour of King's Heath Shopping Centre, Northampton, designed by Mr. J. Lewis Womersley [A].

**6. Christmas Holiday Lectures.** The President referred to the Christmas Holiday lectures given by Mr. Basil Spence [F] which had been well attended by an appreciative audience of young people. On his proposition a hearty vote of thanks was accorded to Mr. Spence.

**7. Membership.** The following members were elected: as Honorary Fellow 1, as Honorary Associates 3, as Fellows 6, as Associates 64.

**8. Students.** 48 Probationers were elected as Students.

**9. Applications for Election.** Applications for election were approved as follows: *Election 1 March 1955:* as Fellows 7, as Associates 261, as Licentiates 3. *Election 3 May 1955 (Overseas Candidates):* as Fellows 2, as Associates 8.

**10. Applications for Reinstatement.** The following applications were approved: as Associates—Miss Phyllis Mary Hutchings, Frederick Ernest Samuel Storer, Mrs. Rachel Joan Wilson.

**11. Resignations (as from 31 December).** The following resignations were accepted with regret: James Carter [F], Thomas Sedgwick Gregson [F], Leonard Yates [F], Mrs. Frances Inglis Brown [A], Anthony Napier Sturt [A], George James Birlup-Miller [L], Charles Stephen Boughton [L], George Davey Capon [L], James Crane Cruickshank [L], Harry Arthur Cornelius Deckman [L], William John Dunham [L], Ernest James Hindsley [L], Frederick William Lenton [L], John Lovelock [L], Charles Eric Wilson Marsh [L], Arthur Mason [L], Miss H. Bertha Robinson [L], Frederick Robson [L], John Sanders Bray [Retd. L], Frederick Henry Durant [Retd. L], Ernest Walter Garnham [Retd. L], Herbert Palser [Retd. L].

**12. Applications for Transfer to Retired Members' Class under Bye-law 15.** The following applications were approved: as *Retired Fellows:* Robert Steven Boag, Gordon Brock Bridgman, William Harrison Cowlshaw, Alfred Eustace Habershon, George Langley Desmond Hall, Harold Milburn Pett, Henry Arthur Porter, George Oakley Scorer, Harry



Teather. As Retired Associates: Harold Percy Reynolds Atchison, John Allbut Baskerville, Alfred Bradshaw Boston Jopling, Charles Terry Pledge. As Retired Licentiate: John Edward Davison, Edward Lloyd George Scriven, Bertram Douglas Watt.

**13. Obituary.** The Secretary reported with regret the death of the following members: Maurice Gras, Ancien Président de la Société des Architectes Diplômés par le Gouvernement, Chevalier de la Légion d'Honneur (H.C.M.). Benjamin Chippindale [F], Robert Burns Dick [F], Cyril Arthur Farey [F], Edward Prentice Mawson [F], Sydney Charles Jury [Retd. F], John Oliver Cook [A], Charles Puget Tanner [A], William John Dunham [L], William Goulburn Lovell [L], Herbert George Nolan [L], Arnold Suttell [L], Francis George Glynn Robertson [Retd. L].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

## MEETING HELD ON THE 1 FEBRUARY 1955

**1. Appointments.** (a) *R.I.B.A. Representatives on the Architects' Registration Council for 1955-1956.* The Royal Institute is entitled to 27 representatives for the year beginning April 1955 and the following were appointed:— Harold Anderson [F], D. H. Beatty-Pownall [F], Ronald Bradbury [F], J. T. Castle [A], L. A. Chackett [F], T. S. Cordiner [F], Graham Crump [F], F. F. C. Curtis [F], R. E. Enthoven [F], R. O. Foster [F], P. G. Freeman [F], J. Kenneth Hicks [F], Howard L. Kelly [F], Cecil Kennard [F], H. Martin Lidbetter [F], Howard V. Lobb [F], E. D. Lyons [A], S. W. Milburn [F], T. E. North [F], J. T. W. Peat [F], Denis Poulton [F], F. L. Preston [F], A. L. Roberts [F], W. A. Rutter [F], Ernest Seel [F], R. H. Uren [F], A. Neville Ward [A].

*R.I.B.A. Representatives on the Admission Committee.* L. A. Chackett [F], H. Martin Lidbetter [F], E. D. Lyons [A], J. T. W. Peat [F].

(b) *Ministry of Works: Advisory Council on Building Research and Development.* The following were nominated for re-appointment by the Minister of Works for a further two-year period from 1 April, 1955: Sir Lancelot Keay [F], Professor Robert Matthew [A], C. G. Stillman [F].

(c) *Ministry of Works: Building and Civil Engineering Regional Joint Committees.* The following were nominated for appointment by the Minister of Works for a two-year period of office beginning 1 February, 1955: Region No. 1; J. H. Napper [F] in place of Lieut.-Col. A. K. Tasker [F]. Region No. 2; Noel Pyman [F] re-nominated. Region No. 3; C. F. W. Haseldine [F] re-nominated. Region No. 4; Peter Bicknell [F] re-nominated. Region No. 5; Richard Sheppard [F] re-nominated. Region No. 6; A. B. Waters [F] in place of T. L. J. Chamberlain [F]. Region No. 7; J. Ralph Edwards [F] re-nominated. Region No. 8; John Bishop [F] re-nominated. Region No. 9; S. Lunn Whitehouse [L] in place of A. M. McKewan [A]. Region No. 10; H. M. Fairhurst [A] re-nominated. Region No. 12; G. Gregor Grant [A] in place of H. Edgar Bunce [F].

(d) *Codes of Practice Sub-Committee to investigate Refuse Disposal for Houses and Flats: R.I.B.A. Representative.* Mrs. P. A. U. Adamson [A].

(e) *R.I.B.A. Representatives on B.S.I. Committees.* B/77—Refuse Chutes for Multi-Storey Buildings and CME/16—Dust Bins and Storage Containers; Mrs. P. A. U. Adamson [A]. CLB/6—Clay Roofing Tiles; J. M. Harris [A]. MEE/85—Drawing Office Equipment and Materials; Richard Henniker [F]. HIB/20—Non-ferrous Rainwater Goods; A. H. Ley [F]. SAB/2—Water Fittings; R. M. V. Messenger [A].

(f) *National Council of Women of Great Britain: Housing Sectional Committee: R.I.B.A. Representative.* Mrs. Anthony Pott [A] in place of Miss G. W. M. Leverkus [F].

(g) *R.I.B.A. Architecture Bronze Medal: The Essex, Cambridge and Hertfordshire Society of Architects: R.I.B.A. Representative to serve on Jury to consider Award.* Dr. J. Leslie Martin [F].

**2. Direct Election to the Fellowship.** By a unanimous resolution, the Council elected Arthur James Carman Paine, F.R.A.I.C., President of the Royal Architectural Institute of Canada, to the Fellowship under the provisions of the Supplemental Charter of 1925, Section IV, Clause 4.

**3. R.I.B.A. Award for Distinction in Town Planning.** The R.I.B.A. Award for Distinction in Town Planning was conferred upon A. G. Sheppard Fidler [F] and Frederick Gibberd [F].

**4. Third National Factory Equipment Exhibition.** The Council authorised the Public Relations Committee to prepare an R.I.B.A. contribution to the Third National Factory Equipment Exhibition, to be held at Earls Court from 28 March to 2 April 1955.

**5. Appointment of Architects as Chief Officers to Local Authorities.** The Council gave approval to a memorandum prepared by the Salaried and Official Architects' Committee setting out the considerations in favour of the establishment of architectural departments of local authorities as independent departments under architects as Chief Officers. This memorandum is available to enquirers who may be dealing with the status of architectural departments of local authorities and may be obtained from the Secretary, R.I.B.A.

**6. Liaison between R.I.B.A. and Building Materials Industry.** Approval was given to a recommendation of the Science Committee that an Industry Liaison Sub-Committee should be convened to meet senior representatives of a number of key building industries with a view to considering whether permanent liaison machinery might be set up for the exchange of information between the architectural profession and the building materials industry on developments in technique and material resources. It was also agreed to invite the Royal Institution of Chartered Surveyors and the National Federation of Building Trades Employers to be represented on this Liaison Sub-Committee.

**7. Exhibition of Theatre Drawings.** On the joint recommendation of the Library and Public Relations Committees, it was agreed to arrange a small exhibition in the Members' Room in connection with the International Conference on Theatre History which is to take place from 17 to 23 July. This exhibition will be complementary to those being organised at the British Museum and the Victoria and Albert Museum.

**8. Membership.** The following members were elected: As Associates 18.

**9. Students.** 210 Probationers were elected as Students.

**10. Applications for Election.** Applications for election were approved as follows: Election 14 June 1955 (*Overseas Candidates*). As Fellow 1, As Associates 5.

**11. Application for Reinstatement.** The following application was approved: As Associate David Devlin.

**12. Resignations.** The following resignations were accepted with regret: Samuel Davidson [A], Mrs. Alice Elizabeth Pamela Layzell [A], Sydney Edwin Burrett [L], David McDonald [L], Stanley Darter Mann [L].

**13. Applications for Transfer to Retired Members' Class under Bye-law 15.** The following applications were approved: As Retired Fellows: Sidney Francis Bestow, Evan Daniel Jones, William Harold Poole. As Retired Associates: Allan Scott Millar, Harold Playne. As Retired Licentiate: Thomas Neil McLay. John Bankstone Muir, Mortimer Rowlinson, James Walter Shaft, John Ernest Todd.

**14. Obituary.** The Secretary reported with regret the death of the following members: Robert D. Kohn [H.C.M.], John Burland Chubb [Retd. F], Alfred Forrester [Retd. F], Francis Henry Morley [Retd. F], George Robinson Cuthbert Harding [A], Miss Grace Elizabeth Muriel Harvey [A], Alfred Sinclair [A], Cecil George Sykes [A], Arthur Welford, F.S.A. [A] (Mr. Welford was a past member of the Council, the Art Standing Committee and the Registration Committee), Albert Ernest Baxter [L], Cecil Huskinson [L], James Pickup [L], Henry Richard Creighton [Retd. L].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

## Membership Lists

### ELECTION: 1 FEBRUARY 1955

The following candidates for membership were elected on 1 February 1955.

#### AS ASSOCIATES (18)

**Bates:** Peter David Patrick, B.Arch. (C.T.), Bulawayo, S. Rhodesia.  
**Bosman:** Izak Daniel, B.Arch. (Pretoria), Kroonstad, O.F.S., S. Africa.  
**Chamen:** Tom Scarnell, B.Arch. (C.T.), Lusaka, Northern Rhodesia.  
**Collings:** Francis Melbourne, Dip.Arch. (Melbourne), Sandringham, Victoria, Australia.  
**Downie:** Peter Cranch, B.Arch. (Melbourne), Sydney, Australia.  
**Duncan:** Kenneth Shaw, Dip.Arch. (C.T.), Cape Town, S. Africa.  
**Grant:** John Stanley Allison, A.S.T.C. (Arch.), Singapore, Malaya.  
**Gunter:** Derek Colin, Wellington, New Zealand.  
**Hesketh:** John Hesketh, M.B.E., Durban, S. Africa.  
**Ho:** Kok Yin, A.S.T.C. (Arch.), Singapore, Malaya.  
**Loewenstein:** Hillery Gerald, B.Arch. (Rand), Johannesburg, S. Africa.  
**Moross:** Hyman, B.Arch. (Rand), Johannesburg, S. Africa.

**Murray:** Graham Benjamin, Dip.Arch. (Auck., N.Z.), Auckland, New Zealand.  
**Sayers:** David Alan, Wellington, New Zealand.  
**Skacel:** George, B.Arch. (C.T.), Cape Town, S. Africa.  
**Slawik:** Zygmunt Bernard, Caulfield, Victoria, Australia.  
**Steinberg:** Richard Geoffrey, B.Arch. (Rand), Johannesburg, S. Africa.  
**Vandermeulen:** Jan Willem, B.Arch. (C.T.), Adelaide, Cape Province, S. Africa.

#### ELECTION: 14 JUNE 1955

An election of candidates for membership will take place on 14 June 1955. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Wednesday 18 May 1955.

The names following the applicant's address are those of his proposers.

#### AS FELLOW (1)

**Walkley:** Gavin, M.A., M.Litt.(Cantab.), B.E. (Adelaide) [A 1935], Messrs. Walkley and Welbourn, 273 North Terrace, Adelaide, South Australia; 26 Palmer Place, North Adelaide. W. J. M. Sedgley, J. D. Cheesman, F. K. Milne.

#### AS ASSOCIATES (5)

**Fowler:** Edward Michael Coulson, Dip.Arch. (Auck., N.Z.) (Passed a qualifying Exam. approved by the N.Z.I.A.), 154 West Street, Feilding, New Zealand. Prof. C. R. Knight and the President and Hon. Secretary of the N.Z.I.A. under Bye-law 3(a).

**Fraser:** Malcolm Porteous, B.Arch. (C.T.) (Passed a qualifying Exam. approved by the I.S.A.A.), 6 Sanlam Buildings, George, C.P., S. Africa. Prof. L. W. T. White, O. Pryce Lewis and applying for nomination by the Council under Bye-law 3(d).

**Lam:** Paul Yuen-Yam (Special Final), c/o Architectural Office, P.W.D., Lower Albert Road, Hong Kong. W. W. C. Shewan, E. B. Cumine, H. J. Tebbutt.

**Lawson:** Handel Kitchener, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), Public Works Department, Head Office, Half-Way Tree P.O., Jamaica, British West Indies. H. J. Ashwell, A. E. Dowsey and applying for nomination by the Council under Bye-law 3(d).

**Von Schramek:** Eric Emil (Passed a qualifying Exam. approved by the R.A.I.A.), 235A Ward Street, North Adelaide, South Australia. J. D. Cheesman, W. J. M. Sedgley, D. W. Berry.

board and to the end of his professional career he maintained a well-deserved pride in the sound practicality of his designs and in his prodigious output of working drawings on which nothing was superfluous, but not one essential line or note was missing. His work expressed his almost fanatical passion for orderliness in everything. To him the usual muddle in the drawer by the architect's drawing board was abhorrent. His own was neatly furnished with sliding trays and compartments of his own manufacture, each designed to fit the instruments, utensils and materials arrayed in orderly fashion, even to the extent of providing for the spare trouser button, reel of thread, needle and scissors which were never required by one so methodical as Morley himself, but which were a real convenience to his less provident colleagues.

He was a staunch and loyal friend, a tower of strength in an office, with a quiet sense of humour and an intense passion for good music. The news of his passing will bring kindly memories to many who were privileged to be his companions in numerous offices and whose warm sympathy will be extended to his widow and daughter.

**Benjamin Chippindale** [F], past President of the West Yorkshire Society of Architects, died on 14 December 1954, aged 77.

He served his articles with his uncle, Harold Chippindale, and later joined the architectural staff of the Bradford Dyers' Association. He began practice with the late Mr. Edmondson in Bradford in 1914 and continued in this partnership until Mr. Edmondson retired in 1944. The chief works carried out by the partnership were for Messrs. W. N. Sharpe Ltd., the picture card printers of Bradford, and included a large office and production building, sports pavilion and canteen and cottages in Bingley Road, Bradford. In December 1950 Mr. Chippindale was joined in practice by Mr. A. Simpson [L] and Mr. R. Thackrah [A]. Their work was chiefly industrial and domestic in the Bradford area, but included also a complete wool combing plant at Port Elizabeth, South Africa.

Mr. Chippindale was President of the West Yorkshire Society of Architects 1948-50 and had been President of the old-established Bradford Society of Architects.

Mr. Norman Culley [F] writes of Mr. Chippindale that he 'was most unassuming and of wide practical experience, the benefit of which he willingly gave to others, and his loss will be very greatly felt'.

**Ivor G. Foster** [A] died on 3 June 1954 at the early age of 39, after an operation.

Mr. John Cunningham, A.M.T.P.I. [A], of the Ministry of Housing and Local Government, supplies the following information:—

Mr. Foster began his career in the office of Mr. Victor Wilkins [F] in 1931, supplementing this training with studies at Regent Street Polytechnic. He joined the staff of Poplar Borough Council in 1939 and later saw service in France with the R.E. In his private capacity he was responsible for the design of a model laundry at Thornton Heath and a number of domestic and commercial buildings. At the time of his death he had been with the Ministry of Housing and Local Government for six years.

Mr. Cunningham adds: 'He had a selfless devotion to matters of benefit to architecture, including preservation of buildings of merit. He was closely associated with the Allied Societies and was a member of the Council of A.R.C.U.K. and served on one or two committees of the British Standards Institution.'

His large, genial and youthful presence will be greatly missed by his colleagues and his many other friends.'

**Major Percy Hubert Keys, D.S.O., M.C. [F]**, died on 3 August 1954. He was 73 years of age.

Major Keys served before the outbreak of the first world war with H.M. Office of Works. He joined the army on the outbreak of war and rose to the rank of Major. He was awarded the D.S.O., M.C. and Bar and the Croix de Guerre. In 1920 he left the Office of Works and went to Singapore, where he designed the Singapore General Post Office, hospital, sailors' home, asylum, nurses' home and Mercantile Bank. In the second world war he served with the Australian forces, in the R.A.E. He died in Melbourne, Australia.

**John Brittain Adams** [F], past President of the North Staffordshire Architectural Association, died on 12 October 1954, aged 67.

Mr. Adams served his articles with the late R. T. Longden [F] and practised in Burslem and Stoke-on-Trent, in partnership first with Mr. E. T. Watkin, then with Mr. Clifton Edwards [F]. As joint architect to the Burslem and District Co-operative Society he erected many shop, bakery, and warehouse premises. His private practice also included factory extensions, offices and private houses, and during the war he carried out housing projects for the Government at Swynnerton, in connection with the Royal Ordnance Factory there. Mr. Adams served in the first world war as a Captain of Artillery.

One of Mr. Adams' chief interests outside his work was photography.

## Members' Column

*This column is reserved for notices of changes of address, partnership and partnerships vacant or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.*

#### APPOINTMENTS

**Mr. Gerald B. Dix** [A] has been appointed Chief Architect Planner to the Municipality of Addis Ababa, working on the preparation of the Master Plan under the Consultant, Sir Patrick Abercrombie. His address is City Planning Department, Municipality of Addis Ababa, P.O. Box 356, Addis Ababa, Ethiopia.

**Mr. Derek Phillips** [A] has been appointed Architectural Consultant to the British Thomson-Houston Company (Lighting Dept.), 44 Fitzroy Road, London, N.W.1, on his return from spending two years on a Commonwealth Fund Fellowship in America.

**Mr. S. B. Shiber** [A] has accepted the post of Resident and Associated Architect for Cobb, Bidwell and Partners, National Bank of India, Aden, South Arabia.

#### PRACTICES AND PARTNERSHIPS

**Mr. Robert Allan** [A] has resigned his appointment as Deputy County Planning Officer with Ayr County Council, and is practising at 3 Barns Street, Ayr, where he will be pleased to receive trade catalogues, etc.

**Mr. Harold C. Bishop** [A] has commenced practice at 'Cherry End Cottage', Cherry Tree Road, Farnham Royal, Buckinghamshire,

## Obituaries

**Francis Henry Morley** [Retd. F] died in hospital on 21 January, his 70th birthday. In the course of his career he served with many well known architects including such firms as Everard Son & Pick and Stockdale Harrison of Leicester, Bradshaw Gass & Hope, Bolton, and Briggs and Thornely, Liverpool. At the time of his retirement five years ago he was senior assistant in the office of the Liverpool City Architect and Director of Housing, following upon a similar appointment with Herbert J. Rowse.

Mr. Leonard C. Howitt [F] writes: Frank Morley was a most industrious and conscientious architect with a knowledge of structure and services that few could surpass. His contribution lay essentially on the drawing

where he will be pleased to receive trade catalogues.

**Messrs. Harold Bulmer and J. Ricardo Pearce** [A/A], 44 High Street, Wimbledon, S.W.19, have opened a branch office at Adam's Hill, Breinton, Nr. Hereford, where they will be pleased to receive trade catalogues, etc.

**Mr. J. L. Buttery** [A] has started practice on his own at 12 Hands Lane, Bury Road, Rochdale, where he will be pleased to receive trade catalogues, etc.

The partnership known as **Moore Diplock Associates** was dissolved by mutual consent on 1 January 1955. **Mr. P. R. Diplock** [A] will continue to practise under the title of Russell Diplock Associates from 68 Victoria Street, London, S.W.1, and 26 Rodney Street, Liverpool, 1.

**Mr. G. W. D. Dishman** [A] has begun private practice at 77 Cloughton Road, Birkenhead, Cheshire, where he will be pleased to receive trade catalogues, etc. (Birkenhead 6533/4).

**Mr. John H. Edwards** [A] has resigned his appointment as Housing Architect and Deputy Surveyor to the Southwell R.D.C., and has commenced practice at Hill Crest, Landseer Road, Southwell, where he will be pleased to receive trade catalogues, etc.

**Mr. Arthur F. Farebrother** [A] has commenced practice at 99 Seymour Grove, Old Trafford, Manchester 16, where he will be pleased to receive trade catalogues, etc., from 1 February 1955.

**Mr. J. Morgan Harries** [A] has commenced practice at 40 Caroline Street, Bridgend, Glamorgan, where he will be pleased to receive trade catalogues, etc.

The practice of **E. B. Musman and Partners** is now under the name of **Musman and Cousens** [F/A].

**Mr. Robert W. Pite** [F] has merged his practice with that of **Murray, Delves, Murray and Atkins**, and has now moved to 14 Chantrey House, Buckingham Palace Road, Westminster, S.W.1 (SLOane 0397). The joint practice will now be known as **Murray, Delves, Atkins and Robert Pite**.

**Mr. John Schwerdt** [A] has commenced practice at Malling Fields, Spences Lane, Lewes, Sussex, where he will be pleased to receive trade catalogues, etc. (Lewes 1975).

**Mr. Cyril Sunderland**, B.E.M. [F], has relinquished his appointment as Technical Adviser, Regions 1, 2 and 3, War Damage Commission, and has returned to private practice at 14 Clare Road, Halifax (formerly of Jackson and Fox, Architects, Halifax), and will be pleased to receive trade catalogues, etc.

**Mr. G. H. Trafford** [A] and **Alwyn P. Lovatt** have entered into partnership under the title of **Trafford and Lovatt**. The firm has begun practice at 16 Market Place, Leek, Staffordshire, and they will be pleased to receive trade catalogues, etc.

**Mr. John H. Wade** [F] has taken into partnership **Mr. John W. Armour**, M.R.A.I.C., and the practice formerly **Wade and Stockdill** is now known as **Wade, Stockdill and Armour**, of 1020 Government Street, Victoria, British Columbia.

**Mr. Thomas H. Wallace** [A] has taken into partnership **Mr. James N. McKelvie** [A]. The practice will continue under the name of **Messrs. Brown and Wallace**, Chartered Architects, from 55 Ayr Street, Troon, Ayrshire.

## CHANGES OF ADDRESS

**Mr. Leslie G. Armstrong** [A] has changed his address to c/o Leighton Irwin, 400 Collins Street, Melbourne, Victoria, Australia.

**Mr. Ronald Bailiff** [A] has moved from 63 Mousehole Lane, Southampton, to 24 Coxford Road, Maybush, Southampton.

**Mr. C. G. Clark** [A] has changed his office address to Wellington House, Heckington, Nr. Sleaford, Lincolnshire.

**Messrs. Dugdale and Whitaker** [A/A] have moved to 16 Dartmouth Street, London, S.W.1 (TRAFalgar 1741).

**Mr. Denis A. L. Hanford** [A] has changed his address to 16 Tranby Gardens, Wollaton, Nottingham.

**Messrs. Hitchon, Pickup and Halstead** [L/L] have moved their offices from 46 Manchester Road to Calder House, 8 Calder Street, Burnley, Lancashire. The telephone number, Burnley 2241, remains unchanged.

**Mr. T. A. Larkin** [A] has given his permanent address as c/o Messrs. Humphreys and Gilham, Box 364, Vereeniging, Transvaal, South Africa.

**Mr. Stanley A. Newman** [A] and **Mr. David Levinson**, practising as **Newman, Levinson and Partners**, have removed their offices to 9 Mansfield Street, London, W.1, where they will be pleased to receive trade catalogues, etc. (LANgham 9253/4).

**Mr. Rex Savidge** [A] will be pleased to receive trade catalogues, etc., c/o C.R.E., G.H.Q., East Africa, P.O. Box 4000, Nairobi, Kenya.

**Mr. W. N. Scaife** [F] of Dover has now moved to Viaduct Chambers, Carlisle, Cumberland. Catalogues only on request, please.

**Mr. D. Clark Slater** [A] has changed his private address to 4 Belsay Gardens, Sunderland, Co. Durham, and his business appointment is Architect/Planner, County Planning Office, Northumberland County Hall, Newcastle upon Tyne.

**Mr. Hugh V. Sprince** [A] has moved his office to 4 Huggin Hill, Queen Victoria Street, London, E.C.4 (CENTral 5766/7). His home address remains 58 Eton Avenue, London, N.W.3.

**Professor F. E. Towndrow**, Dean of the Faculty of Architecture and Building, New South Wales University of Technology, has returned to Australia after study leave in Europe and Great Britain. His address is 69 Ocean Avenue, Double Bay, Sydney, N.S.W., Australia, where he will be pleased to receive trade catalogues, etc. He has not been associated with any practice in Great Britain since 1948.

**Mr. R. G. Wilde** [A] has changed his address to c/o Mr. David Miles [A], P.O. Box 1502, Bulawayo, Southern Rhodesia.

## PRACTICES AND PARTNERSHIPS WANTED AND AVAILABLE

Associate with over 20 years' varied experience in the U.K. and S. Africa, 8 years of own practice, now back in U.K., desires form of partnership with progressive firm. Capital available. Box 130, c/o Secretary, R.I.B.A.

Fellow recovering lost London and Country practice after illness and able to give assistance meanwhile, seeks association with established architect with a view to a partnership arrangement. Some capital available. Box 7, c/o Secretary, R.I.B.A.

Wanted to purchase established architectural practice within 50 miles of Bath or London. Box 11, c/o Secretary, R.I.B.A.

Practice in good order and with variety of work in hand for sale. Offices in two Midland country towns. Box 12, c/o Secretary, R.I.B.A.

Licentiate with extensive experience in industrial projects, wide knowledge ancillary equipment, capable designer reinforced concrete and steel, seeks partnership or post leading thereto. Limited capital available. Box 14, c/o Secretary, R.I.B.A.

Associate, English (42), University trained, seeks situation with possibility of partnership in the southern half of England (not London). Considerable experience of town and country practice, both as Chief Assistant and Principal. Capital available; car driver; single. Box 15, c/o Secretary, R.I.B.A.

Licentiate (40), at present Chief Assistant, seeks partnership in London, Home Counties, or South Coast areas. Wide experience including industrial and commercial work. A small amount of capital available if required. Would consider purchase of suitable small practice. Box 16, c/o Secretary, R.I.B.A.

Associate (33), wide and responsible experience, four years managerial, seeks partnership or position leading thereto, in London or Home Counties. Some capital available. Box 17, c/o Secretary, R.I.B.A.

## WANTED AND AVAILABLE

For sale. 5 in. transit Theodolite, by Cooke Troughton and Simms Ltd., with verniers reading to 20 seconds. In mahogany case with all usual accessories. Complete with telescopic ash stand, with sliding head for rapid centring over station, scarcely used. Reason for sale, eyesight. £95. Seen in London by appointment. Box 8, c/o Secretary, R.I.B.A.

Wanted. COUNTRY LIFE magazine, 3 June 1911, containing an illustrated article by Mr. Muirhead Bone, entitled 'A Glimpse of San Gimignano'. Box 10, c/o Secretary, R.I.B.A.

*The Royal Institute of British Architects, as a body, is not responsible for statements made or opinions expressed in the JOURNAL.*

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The Architects' Benevolent Society's Insurance Committee in conjunction with a firm of Lloyd's Insurance Brokers have devised a Special Motor Car Policy for Architects. This policy and the special advantages to be gained from it are available only to members of the Royal Institute of British Architects and its Allied and Associated Societies.

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